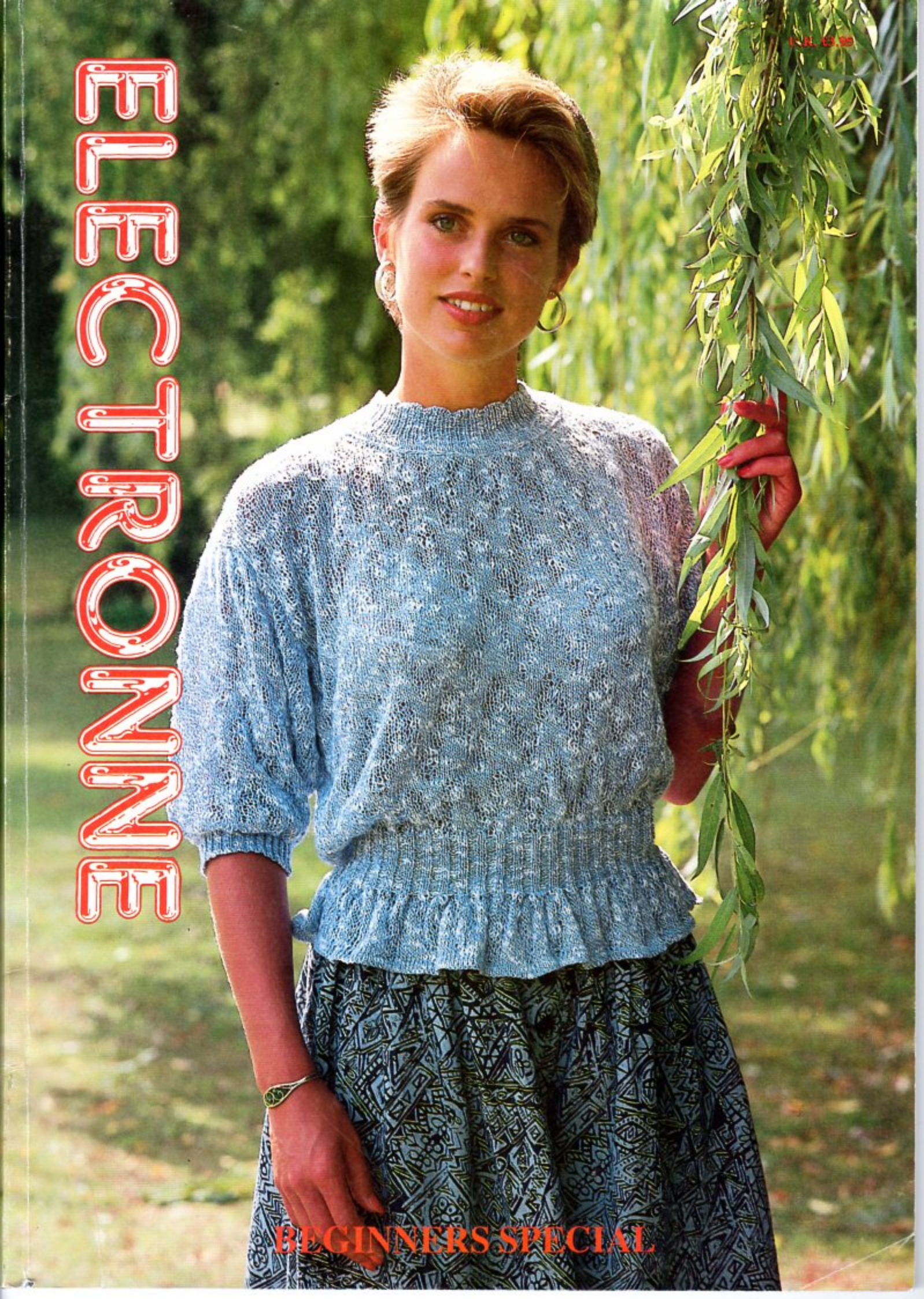
ELECTRONNE



BEGINNERS SPECIAL

10307

ABBREVIATIONS

alt = alternate
BB = back bed
beg = beginning
BS = bed space
carr = carriage(s)
circ = circular or tubular knitting
cm = centimetres
CoF = cast off
Col 1 (2, 3, 4) = contrast yarn
CoN = cast on
cont = continue
dec = decrease(s)(ings)
Diag = Diagram(s)
FB = front bed
fc = flow combs
ff = fully fashioned
foll = following
g = grams
HP = holding position
inc = increas(e)(ings)
jc = jacquard claw
jk = jacquard key(button)
K = knit
K/K = every needle rib
LT = left
mm = millimetres
MT = main tension
MY = main yarn
N = needle(s)
NRB = needle return levers
NSB = LiLi or needle selection buttons
opp = opposite
pos = position
P = purl
1/4P = transfer position
RC = row count reading
rk = rack(ing)
Rs = rows
rel = release
rep = repeat
RT = right
Rib T = rib tension
str = straight
SS = stitch size
sts = stitch(es)
stst = stocking stitch
TD = tension dial(s)
trans = transfer
WP = working position
2CF = Two colour feed, (second yarn guide)

CAST ON METHODS

CoRak = Cast on with racking.
TD 1/1. K 1 R carr V/V.
Insert comb.
Rk 1 N LT. K 1 R V/V.
Hang weights, set to Rib T,
RC to 000, cont K.

CoCir = Cast on with circular rows.
SS 1/1, Carr set V/V K 1 R to LT.
Hang comb.
Carr to circ/circ, SS 1/1, K 2 R.
Carr to V/V, K 1 R.
Hang weights.
RC to 000.
(The final row knitted on V/V is most important, and should not be omitted). Set TD to required number & cont.

SYMBOLS USED IN ELECTRONNI

GARMENT SIZES
ACTUAL MEASUREMENTS
GARMENT WEIGHS
BACK
FRONT(S)
SLEEVE(S)
COLLAR
BAND(S)
BUTTONHOLE BAND
SKIRT PANEL
NOTES
STITCH PATTERN
SWATCH SIZE

FABRIC KNITTED BY THE METRE
PRESSURE PAD ELECTRONICS
LIGHT SCAN ELECTRONICS
ALL S.I.T. MACHINES
LIGHT SCAN BOX, 2310,2331,F'STLE 1, 1602,PHILDARMATI
PRESSURE SCAN B 600,611,F'STYLE 2, 1502, D115
CARRIAGES
ABBREVIATIONS
BED SPACE
CIRCULAR CAST-ON
DESIGNED BY
MAKING UP
YARNS

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ELECTRONNE 9 NOTICE

A few readers have informed us that they have experienced a problem with the binding of Electronne 9, in that pages are becoming loose. If you have this problem and wish to have it corrected, please return your magazine to us with a large addressed envelope, and we will re-bind it for you.

We have taken this problem to the machine manufacturers and are now binding all magazines with a new adhesive which should avoid this problem in future. Please accept our apologies for any inconvenience.

THE PATTERN PAGES

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§ Patterns marked thus include Knitting Computer Programmes

* These garments are quick and easy to knit.

Many of the garments in this issue are in multi-sizes, from childrens, right up to large adults, so that you may knit from the pattern for any member of the family.

THE EDITORS PAGE

Dear Readers,

Here we are heading into the Autumn of yet another year, yet it seems only a couple of days ago that I sat down to write the introductory page to Electronne 9, our Summer Special. And talking of summer, what a scorcher 1989 produced in Great Britain! It was almost too hot to think about knitting, much less actually work on the knitting machine.
All of us involved with Electronne somehow found the energy in all that heat to keep knitting and we have some of the garments in this issue our BEGINNERS SPECIAL. This does not mean that the whole magazine is aimed at those of you who are relatively new to machine knitting, or the Superba System machines.

There is something for most people, from the very easy blue slash neck sweater, photographed on a man but suitable for anyone, to the lovely "Tree Bark" design wrap over jacket from Liz Philo. The emphasis in this issue is simplicity of shape in the garment and what can be done with it. Very often the best and most popular designs are those that are the simplest in basic concept, but it is what has been done with yarns, trims, finishes etc, that changes it from an ordinary "knitted" into something special.
A good example of this is our cover picture design. This is a very simple basic set in sleeve top. The stitch pattern made in GL Release Lace, lends added interest to an already interesting cotton yarn from Celandine Yarns.
The scalloped neckline is flattering whether you are a sylph like model, or a person of Juno-esque proportions,and the addition of a peplum adds interest to the waistline without too much bulk.

Often a good combination of yarns and techniques will turn something very ordinary into a completely different garment. Virginia Salamon shows this to good advantage with her sweater for men. All the jacquard patterning is without cards using embedded patterns on the light scan machines, or Functions on the pressure panel models. Again, very basic shaping, (in this case a lack of it!), and the clever addition of the cable effect section across the chest make this a rather special garment, but still remarkably easy to knit.

Really what I am saying, is that it's not what you knit, but what you do with it that counts. So those of you who are very experienced knitters will be able to "dress up" these basic shape garments in all sorts of ways, whilst the more inexperienced will be able to gain confidence in their knitting abilities by trying perhaps a new technique on a garment that has very little shaping involved in the main construction.

We have many of these patterns in multi-sizes this time, from childrens right up to large adults, so that even if the original garment appears here on a size 10 model, you can knit it for anyone, and many of them have the accompanying Computer Programmes too, making the use of your own stitch patterns and yarn choice unlimited. (Wonderful accessory that, it makes knitting the shape in your own way so easy).

Liz, Jane and Eva are back again with their contributions for you, and some more good ideas. There are also some other interesting items to read too.

We have had a lot of response to the "new-look" magazine that started with Electronne 9, and from this issue you can see that we are staying with this format because the overall opinion is that readers like the new style.
One or two people have found the symbols a little difficult to start with, because patterns written this way are different from the usual columns of written instructions, but say that they are sticking with it, realizing that once the symbols are remembered, knitting becomes quicker. Everyone has seemed to approve of the way the carriage settings etc are now set out, showing exactly the tension dial and key positions and so on.
Many knitters also wrote or 'phoned to say how much easier things are made now, with the photographs of the garments nearer the actual pattern and that the garments are shown in a much closer view in most cases. I agree that this is a big help. The numbering of the patterns readers liked too, so this is being continued. Thankyou all for your response to our ideas, and comments for future issues.
On the pattern pages we have now ceased to put black & white photographs at the top of the garment patterns and have decided to replace them from this issue onwards with close-up pictures of stitch patterns. This will make visualizing what the finished fabrics of the originals look like and is often a help with learning a new technique.
We do aim to continue improving your magazine over the years with your help and support.

Just enough space to say that we have some really special things for you in our next issue, Electronne 11,the Christmas Special. Lots for all the family, including toys, decorations and presents.
Electronne 11 will be dropping on your door-mat in November, so watch the letter-box!
Best wishes until then,

GEORGE

Dear George,

Thankyou for my copy of Electronne number 9, which arrived recently.

I must say that the photography has improved beyond all recognition in that the garments are much easier to see now that they are in a more close up style. The models are lovely too and the setting of a beach just right for a "Summer Special".

One or two moans were heard though, at a meeting of our local Singer Knitters group about this. One lady said that she thought that the models were in too much of a state of undress and that if she wanted those sort of pictures, she would have thought a "girlie" magazine would be the answer, also that no-one would ever possibly want to knit the mans bathing costume.

Needless to say she was very quickly shouted down by the rest of us when we said that it was a summer magazine and that what else did she expect to see on a beach but people in casual clothes and bathing suits. How anyone could possibly object I fail to see, but I suppose it takes all sorts. The rest of us loved it and we hope to see more in a similar vein next summer.

Most of our group also liked the new way that the patterns are shown too, but there were the odd complaints that some people found the symbols confusing, because they were used to following written patterns and couldn't see what these symbols meant. I spent a bit of time going through them, explaining that the garment symbols were in the shape of the part being knitted, sleeve, collar and so on and that if you stopped to think about it, most of the others were fairly obvious. Like the scales for weight. The little pictures of the machines and the carriages with the dial number and key setting make things so easy to follow, that most of us feel that you would have to be a bit stupid not to see what these mean.

After this "teaching" session, most of the complaints subsided, except for one of our members, who we all love dearly, but happens to be one of lifes perpetual complainers. (The same lady that didn't like the photos). She still thinks that the patterns are made too complicated with abbreviations and symbols and refuses to try to understand the symbols in any way, saying that she was brought up with written patterns and sees no reason to change now. I am afraid you, nor any of us will ever convince her otherwise, so is there any way that for ladies like this, some of the patterns could be written out in full in each issue?

I started out as a machine knitter, and cannot knit by hand, so machine patterns in all sorts of formats are fairly plain sailing for me, even though I had to learn abbreviation and things from scratch. But for some people who started out as, or are also hand knitters, all the hand knitting jargon like K 2 tog, PSSO etc. are like their mother tongue, even though us machine only knitters find this like Greek! So I do see her point. Hand knitting abbreviations mean little or nothing to me and she feels that the new symbols mean nothing to her. So can we compromise a little do you think? I am sure that this would help some knitters in getting used to the new patterns much easier and possibly even convert some, like our friend.

The rest of our group join me in saying thankyou for our lovely Electronne. We all look forward to every issue and it is always the main topic of conversation at the first of our meetings following its arrival. Keep up the good work with everything and hopefully, soon there will be more and more of us Singer knitters around.

Yours sincerely,

Anne Pinder West Midlands.

Dear Anne,

Many thanks for your long and newsy letter and for the news about your Singer Group. It is nice to know that clubs are springing up that cater for "our machines", rather than anything and everything in the way of machines. Not that there is anything wrong with groups that have members with all makes of machines. I know that lots of Electronne members belong to these too, but a single machine group can do so much for each-other in the way of teaching and mutual support.

It was good to hear also that you tried to help the lady with the problem with the symbols. I have to say that she is not the only one. I have heard from about six others who feel much the same way and can also see their point as regards written patterns. It is very hard to change if you are used to one particular way of doing something, no matter how old you are.

You ask in your letter if we can compromise a bit. Well in the light of your letter and the others received regarding patterns that are similar, we are starting from this issue to publish one pattern in a joint format giving the symbols and text together, so that those readers who have a problem with

the symbols can get more used to them seeing the written word next to them.
I have to say that one of the reasons for going over to the present format was the saving of space. A pattern written out fully can take up two to three times the amount of space that a diagrammatic one needs. On average you will see that in the current format each pattern takes up about two pages. If we had published Electronne 9 in written format, with the seventeen patterns that were included, it would have had to be about 120 pages long, instead of the 68 that it was. Obviously for economic reasons, this would not have been possible, and the number of patterns would have to have been reduced to around seven or eight, to make it all fit within the pages available. (This was also the reason why Knitting Computer patterns were omitted from that issue. See the following letter).
So you see, apart from making the patterns easier to follow- for knitters speaking all sorts of languages, (and many knitters too), the diagram/symbol format means that you are getting more patterns for your money, but in the same space.

However, I do take your point, that for some people this can cause a problem. Hence the dual pattern from now on.
Of course, the pattern we choose for this will not always be the particular one that any given person would want in this format, but there we are, another compromise.

We have also had lots of comments here at the office, by letter and 'phone, about the photographs in Electronne 9, but I am pleased to say ones of general approval, and not disapproval at the state of the models dress. As you say, it was after all on the beach and most readers were happy about it.
It is of course nice to hear comments, both good and bad and I am very sorry if the pictures did cause offence to anyone, and would ask you to pass this on to your lady member when you next see her. I can assure you that no offence was intended. I hope that everyone in your group feels that the pictures in this issue are satisfactory in that respect. It is difficult to please every one,but I hope that we go at least some way towards it, and this is why readers comments are so very useful.

Do keep up the good work with your group and keep knitting.
Best wishes,
George.

Dear George,
I was so pleased to see my copy of Electronne 9 even though it was late. The wait for it was worth while because there is so much more in the summer special and the way it is produced is really good. I loved the colour pictures and the way you have now got them with, or at least close to, the actual pattern. The symbols were strange at first, but I am getting used to them and can see that this is going to make reading patterns easier.
Now for my big complaint!
WHERE, OH WHERE OH WHERE are the Knitting Computer patterns?
I bought this lovely accessory recently because I had heard so much about it from you on the 'phone and in the pages of Electronne. After battling with the thing to bcome used to the way it works, (my fault it was a battle really, because I wasted hours trying to work out what all the codes mean and all to no avail), at last I was able to knit a swatch and make a decent garment using the shapes programme of my choice.
Then along comes Electronne and NO PROGRAMMES! I hope that this does not mean that computer programmes will never appear again.

Yours sincerely,
Elizabeth Ricketts, London.

Dear Elizabeth,

I am sorry that you were so disappointed with the lack of Knitting Computer Programmes in Electronne 9. The reason was only one of lack of space, I promise you.
There was so much to get into that particular issue in the way of garments and articles etc., that if we had also wanted to add the programmes too, we would have over-run our alloted amount of pages and something would have had to have been left out.

However, we have now started to have the Programmes within these pages once again, starting with this issue. Many of them in many more sizes than usual, so that the garments can be made in sizes from childs to large adult.

Later during this subscription year, we are hoping to be able to feature Programmes for all our garment patterns in the magazine, rather than only for selected items.
We do not actually produce the programmes ourselves, they are produced by courtesy of Superba, France, the company that actually make the knitting machines and computers.
The process involved in making a new programme for the Knitting Computer is quite a long and complex one, and can only be done in France, because it has to be done on a big main-frame computer, using a programme that was specially developed to do this.
Obviously this extends the time involved from our receiving the original design and garment, to the completed pattern and programme. So instead of working four to five months ahead, we shall have to be six to eight months ahead of time, to get everything done. (At the time of writing, July, we are now working on items for the Christmas Special, due out in November).

I do not mean all this to sound like an excuse. I was just as disappointed that we could not feature the Programmes as you, also I knew that more importantly, some of our readers would feel as you do, but please bear with us. Things are in hand as I said above, to improve this situation.
Best wishes,

George.

Dear George,

Just a short note to let you know that I have found a very good supplier of Cashmere yarns and you may like to pass this information on to other readers who have had the trouble I did in locating a source that was able to supply repeatable shades, in fairly small quantities.
I was given the name of this supplier, Todd and Duncan, by Celandine yarns, as they do not stock Cashmere. (I think this was very helpful of them to recommend another company). All they could tell me was the name of the company and that they were based in Scotland.
I wrote off just addressing the envelope,
"Todd & Duncan, Cashmere Spinners, Scotland",
and later, back came a reply and some shade cards!
Aren't our Post Office wonderful? They found them for me.
Anyway, the full address is:
Todd and Duncan Ltd., Loch Levan Mills, Kinross, Scotland, KY13 7DH,
for those readers who may be interested, and they do other yarns as well as Cashmere, such as a beautiful lambswool in the most gorgeous shades. The minimum order on this is 1 kilo and the cost is £32, which is not too lavish for a couple of special garments.
The Cashmere has a minimum order of 500 grams and is of course more expensive. The price depends much on the shade used. I suppose the dyes etc. affect the cost. The most expensive being white at £209 per KILO. Other colours vary from £174 up to the £209 of the white. A 500 gram cone is obviously half this.
Not only is there a really good colour range, but they make the yarn in 2, 3, 4, 6 qnd 9 ply, so you can have almost any thickness you like, and shade cards are available.
I agree that at first the price looks a bit forbidding, until you stop to think that you can get two average size sweaters from a 500 gram cone in the 2 ply, which makes a Cashmere sweater come out at as little as £43.50 for the yarn, and this price for a Cashmere sweater is ridiculously inexpensive. I'm sure we have all seen higher prices than this in the shops for some acrylic garments.

I have to say that I have seen Cashmere advertised at a price lower than this occasionally, but have always found that even if the yarn is 100% Cashmere and best quality, (something else to watch for, often the yarn is a blend of Cashmere and lambswool), it is cheaper because the colour range is unrepeatable and often very limited and this was not what I wanted.
Not everyone is going to rush out to order this yarn, I know, but with Christmas coming along soon, I thought some of the readers may like to know that it is at least available and is just right for knitting that "special sweater" for someone special.
I've just read through this and it sounds like an advertisement, sorry. It's just that I am so pleased that at last I have found what I have been looking for. I am so excited about the colours and yarn, that I can't wait to get started.
Yours sincerely,

Gill Gold, Swansea, South Wales.

Dear Gill,

Thanks for your interesting letter. It's not too much like an advertisement and I know how you feel when you at last find something that you have been looking for for a long time.

Cashmere is a lovely yarn to knit with on the machines, and usually goes a very long way, as you say. This is because the fibres are so light in themselves. You get a very big metre-age to the 500 grams, a lot more yarn for your money in other words.
Remember to wash your swatch after making it, to remove traces of spinning oil and the same with the finished garment.

Don't be disappointed when you first knit the yarn on the machine, it will look a bit coarse and "stringy", just like oiled lambswool or shetland types. This is because of the spinning oil which will be removed on washing.
Talking of washing, use a special yarn wash for this like Brockwell's "SANSOLAINE", or something like "ANGORA WASHCREME". Failing this, a gentle hair shampoo.
Don't wring or rub the garment. In fact, treat it as you would lambswool.

I should perhaps say here for the benefit of all readers, that the prices are for 500 grams of a single colour, not a total weight in mixed shades. If you want to make a garment in more than one colour, then I'm afraid you will need to order 500 grams of each colour, but as this yarn goes such a long way, think of all the lovely extra things that can be made from the "leftovers". Extra sweaters, slipovers, even scarves take so very little yarn. You will be amazed at what you can get from a small amount on the end of a cone.

Cashmere is quite a tender fibre and is best used for classic garment shapes in an "un-fussy" stitch type. The garment relying on the actual yarn for it's good looks, rather than stitch pattern or multi-colour patterns. That does not mean you cannot use it for this, but it is not usual.
There is also no reason why you cannot use Cashmere for garments other than sweaters too. How about skirts, suits jackets, wraps and so on for ladies. And remember the men too, we also appreciate the warmth and lightness of this fibre. Slipovers, waistcoats, jackets, even small items like scarves and gloves are very acceptable.
Just remember to tell the recipient to take care of the garment properly and that it is Cashmere. I often ask people to have the finished item dry-cleaned. This way they will not be throwing it in the washing machine with their other washing. A little sew in label helps, and these are available quite inexpensively now. This is a good idea if the garment has been knitted for someone to give as a present to a third party, or if you are selling them as part of a home-based business.

Good luck with your new-found yarn.

Best wishes,

George

KNITTING FROM DIAGRAMS

The first time you see a machine knitting pattern in diagram form, it can be really confusing, as well as disconcerting. Some knitters feel that it is not worth even bothering to try to use them because they appear so complex.
In fact, they are no more complex than a whole column of written instructions with the appropriate abbreviations. They just take a little getting used to, that's all and time spent on this will save hours of frustration later.

Let's start by looking at an imaginary pattern. Written out in the conventional text format, it would possibly look something like this:-
MAN'S V-NECK SWEATER
Machines:- This design is suitable for all makes of knitting machines. We used a Smith's Punch-card model number 100, with a coupled ribber.
Designed By:- Mary Bloggs.
Suitable for sizes:- 97[102:107:112] centimetres chest.
Actual measurements:- 107[112:117:122] centimetres chest.
Yarns:- Jones's 4 ply Acrylic yarn.
Materials:- We used 1 cone BLUE and 1 cone RED. BLUE is Main Yarn and Red is Contrast or trimming colour.
*Tension:-*28 stitches and 42 rows measure 10 centimetres, measured over fairisle pattern. Tension dial set on 7.
Stitch Pattern:- Single bed fairisle using punchcard number 2001. Main yarn in feed 1 and contrast colour in feed 2.
Abbreviations:- See page 2000.
Garment weighs:- 540 Grams for size 112 centimetre chest.
Notes:- Etc, etc,

FRONT
Push up 172 needles on the main bed and the ribber bed. Arrange for a 2 X 1 cast on. Set main carriage to tension 1, ribber carriage to tension 1. Carriage at the right. Knit 1 row to the left. Hang cast on comb and weights. Set both carr for circular knitting. Knit 2 rows. Set Tension dials to rib tension. Knit 1 row. Set row counter to 0. Knit 40 rows rib in MY.
Transfer all stitches to the main bed. Insert card. Set carr to knit single bed fairisle. Thread contrast yarn into feed 2. Set tension dial to 7. Knit 142 rows.
Shape armhole as foll:-
Cast off 6 sts at the beg of next 2 rows. Knit 2 rows.
Cast off 5 sts at beg next 2 rows, knit 2 rows.
Cast off 4 sts beg next 2 rows, knit 2 rows.
Cast off 3 sts beg next 2 rows etc etc etc.

Now whilst there is nothing wrong with this at all, it is very "wordy" because it is describing exactly what has to be done step by step as you go. As you make the changes to the setting you look away from the instructions and then look back for the next one. It is quite difficult to find your place in the text each time, unless you mark the page.
The idea of diagrams is to remove the need for a greater part of the text and replace it with diagrams and pictures, so that all the carriage settings are as a small picture containing all the settings at the same time. This means there is only one thing to look at and shows exactly how the carriages should look when set, including tensions etc.
The symbol of a garment back in black with white arrows gives the sizes:-

and the white one with black arrows the actual measurements.

Means BACK

Means FRONT

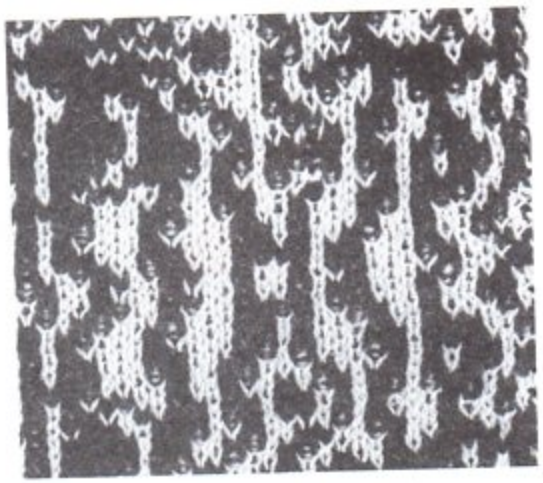
Sleeve

Shows how to set the carrages

And so on.
On the Diagrams, the garment is shown as the finished shape, divided up into sections, starting at A, for rib and so on. Each time there is something different to do, such as start shaping at the armhole, there is a horizontal line and the letter denotes a new section. Garment shapes are always shown as the right half. Instructions are repeated on the left side too of course. A broken line at the left means that this is half the shape. A solid line means that a complete section is being shown.
At the bottom of each part is a row of figures, one for stitches to cast on and below this, one telling you how many centimetres this number of stitches represents. At the left of the diagram is the number of centimetres for each section. On the right are the number of rows to knit for each section. Always start with your row counter (RC) set at 000. You will notice that we zero the counter after each section. This is so that you will know exactly where you are within the pattern and how many rows to knit for each section without having to work it out for yourself.
Increases are always shown with a + before the figure. Decreases with a - sign.
Shapings may be shown thus:-
-1K2X5
-2K2X2
-3K2X2
-5K2X2
Always start shapings from the BOTTOM of a column and read upwards.
So this instruction in longhand reads Cast off five stitches knit two rows, twice.
Cast off three stitches knit two rows, twice.
Cast off two stitches knit two rows, twice.
Decrease 1 stitch knit two rows five times.
A lot of words to say such a small thing and easy to get lost in. New lines for each instruction are not always used and this makes it even worse!
On some shapings, such as sleeve increasings a long string of instructions appears. They are read from left to right.
Figures that appear in square brackets like this [98:10 ALWAYS refer to larger sizes. Follow the figure for the size you are knitting.
We hope that this helps with following diagram patterns. It takes some getting used to, but is well worth the effort.

JACQUARD "TREE BARK" JACKET, 10306

Colour picture on page 13



STITCH PATTERN

Liz Philo

92[97:102:107]cm bust.

97[102:107:112]cm

Bramwell 2/30's 100% Acrylic.
1 Cone Bright Greesn = MY,
1 Cone Cream = Col 1.

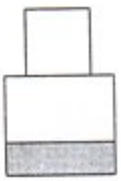
80sts = 26.5cm, 80 Rs = 15cm
Measured over jacquard VI fabric.
See charts page 12, for TD & carr settings

Jacquard VI using self drawn card from pattern given on page 45 of this magazine.

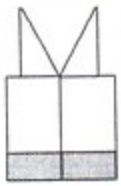
Page 2.

500 g Size 102cm.

2 ends MY for welts/bands
1 end each col for jacquard VI.
D.A.D. set to 0.65



A. CoCir 1 X 1 in MY. K as chart.
B. Fill all empty Ns by trans purl loops from opp bed. Set for jac VI & patt. K as chart.
C. CoF as chart for armholes. Cont in patt as chart. Place markers on Ns 21 each side 0. CoF loosely.

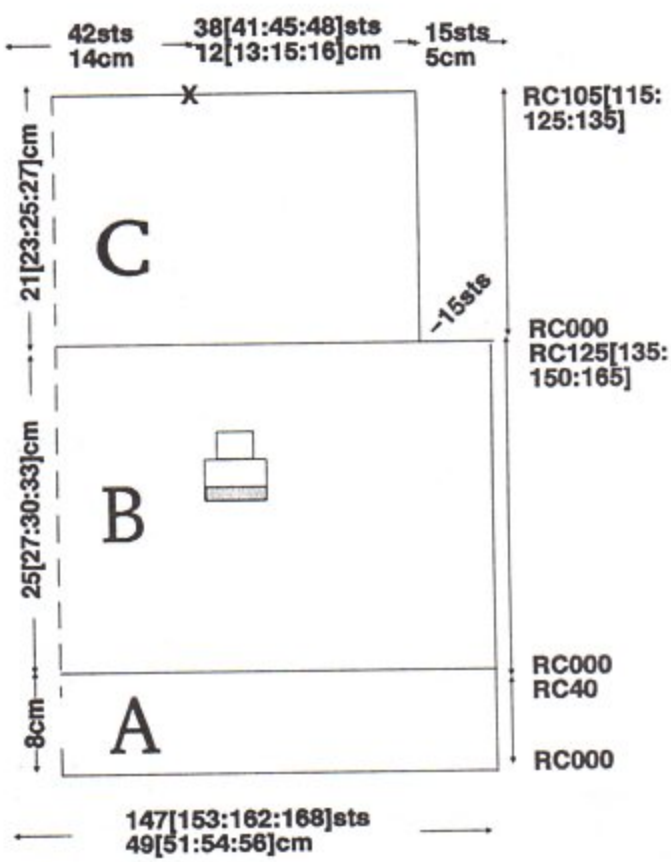


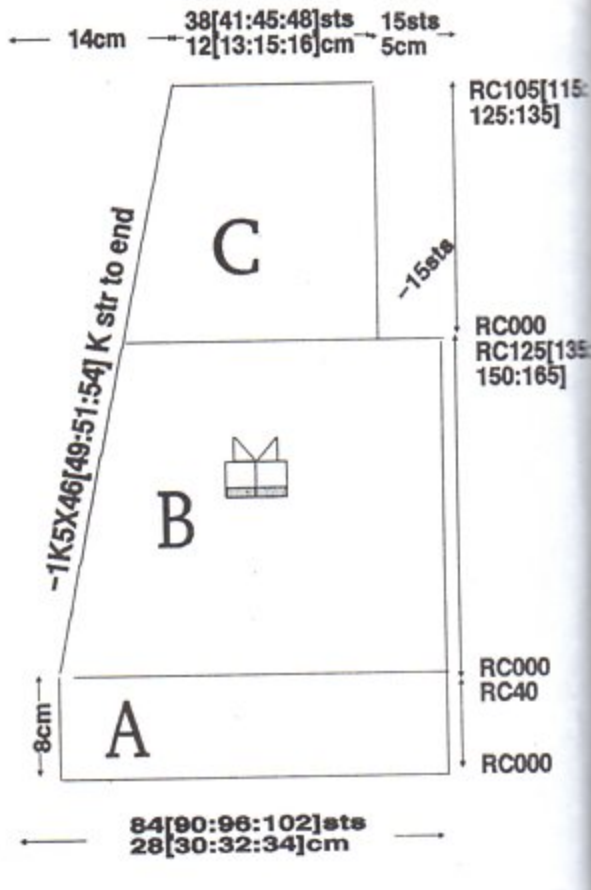
A. CoCir 1 X 1 in MY. K as chart.
B. Trans sts for jac VI as Back B. K making dec as chart at one side.
C. CoF as chart for armhole. Cont as chart dec for front. CoF loosely. Repeat reversing shapings for second front.

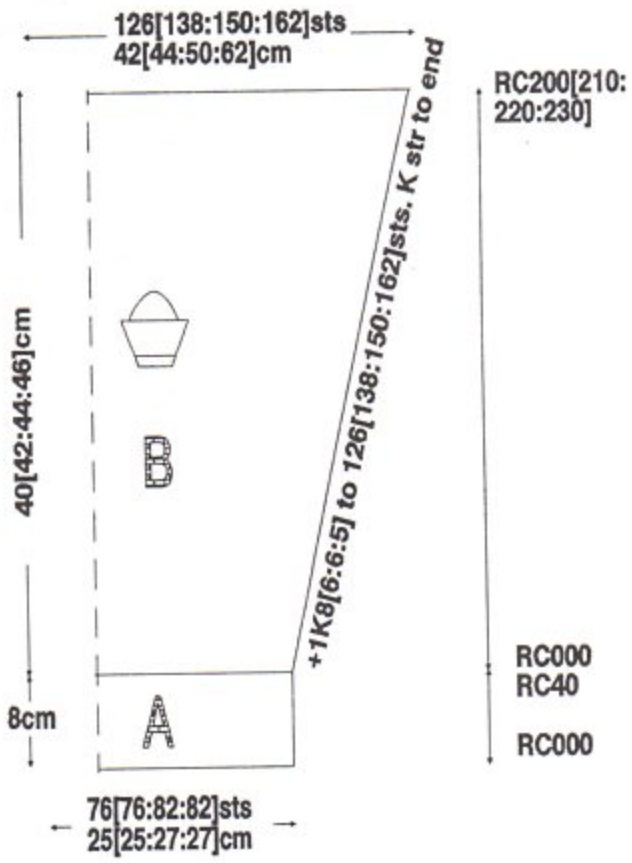
A. CoCir 1X1 MY. K as chart.
B. Trans sts for jac VI as Back B. K as chart making inc. Mark centre st. CoF loosely.

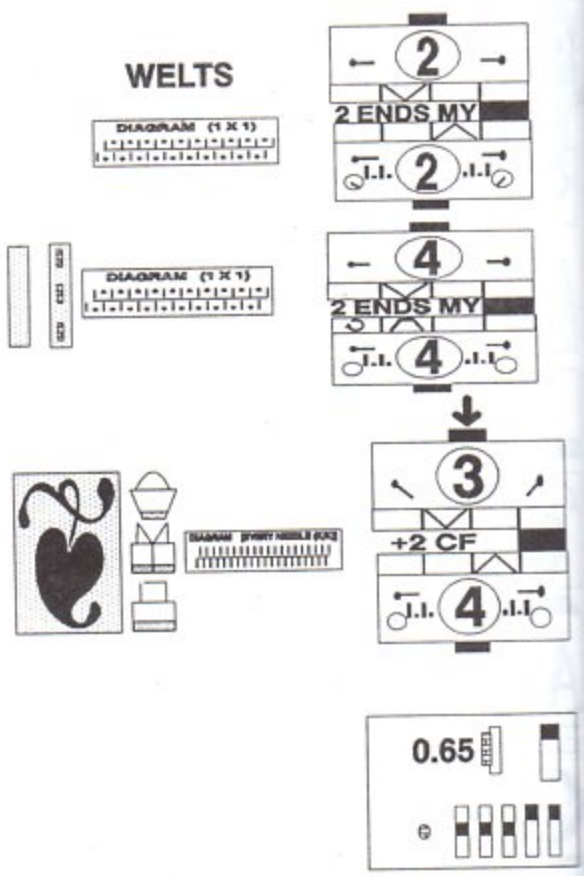
CoCir 1 X 1 138[150:165:180] Set carr as charts. K 10 Rs. Make b'hole over Ns 7 & 8 at one end. K to RC30. Make b'hole as before in same place. K 10 Rs. With wrong side facing, re-hang garment onto Ns, b'hole at bottom edge. K 1 R st st. CoF loosely. Rep for opp front. Back neck CoCir as above. K 40 Rs as bands. Re-hand neck, K 1 R. CoF.

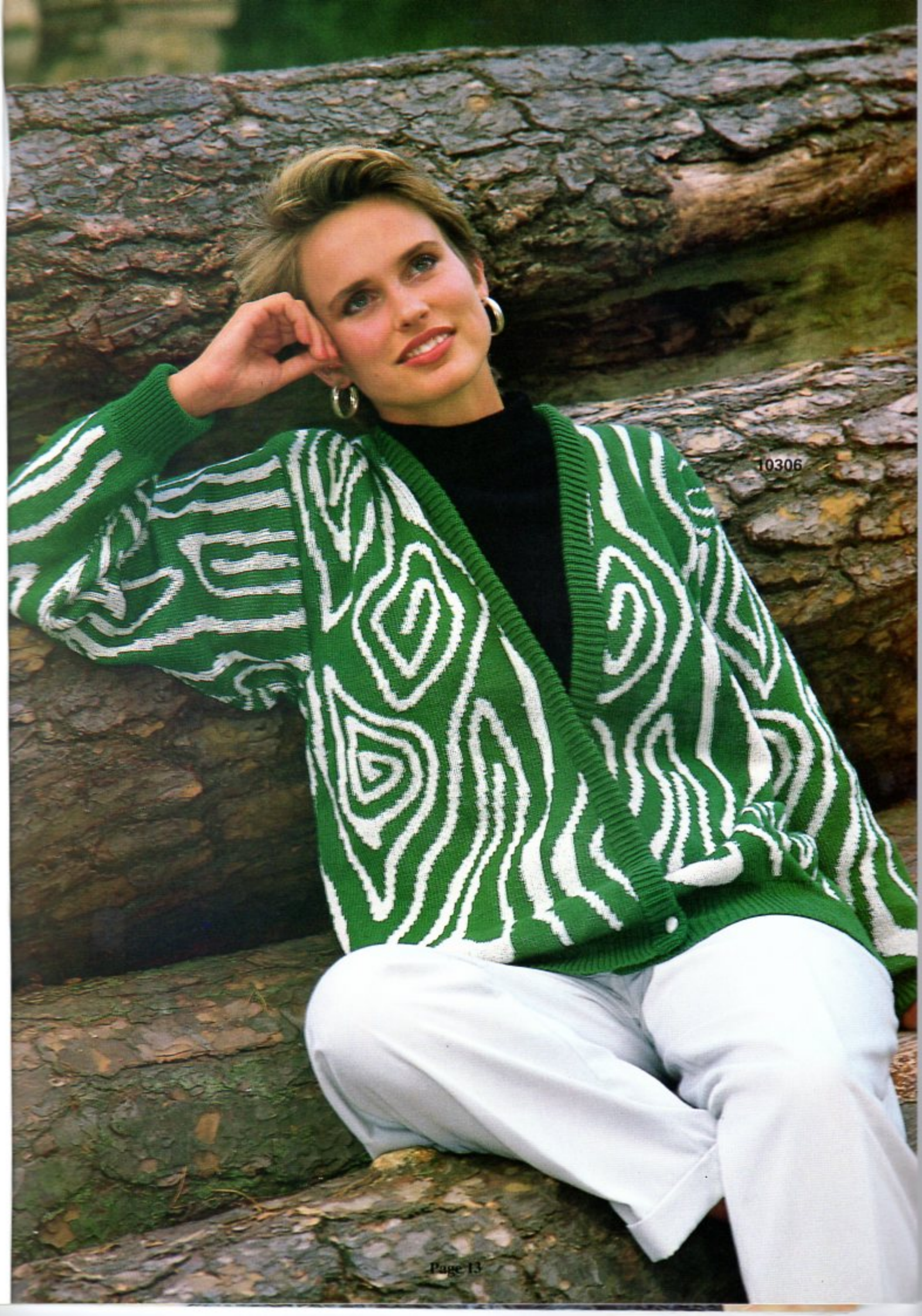
Give all garment parts very light steaming. Do not press.
Join shoulder seams. Sew in sleeves matching centre marker to shoulder seam.
Join side seams. Fold bands to inside & slip stitch down.
Sew on buttons.


42sts
14cm
38[41:45:48]sts
12[13:15:16]cm
15sts
5cm
RC105[115:
125:135]
21[23:25:27]cm
C
-15sts
RC000
RC125[135:
150:165]
25[27:30:33]cm
B
8cm
A
RC000
RC40
RC000
147[153:162:168]sts
49[51:54:56]cm

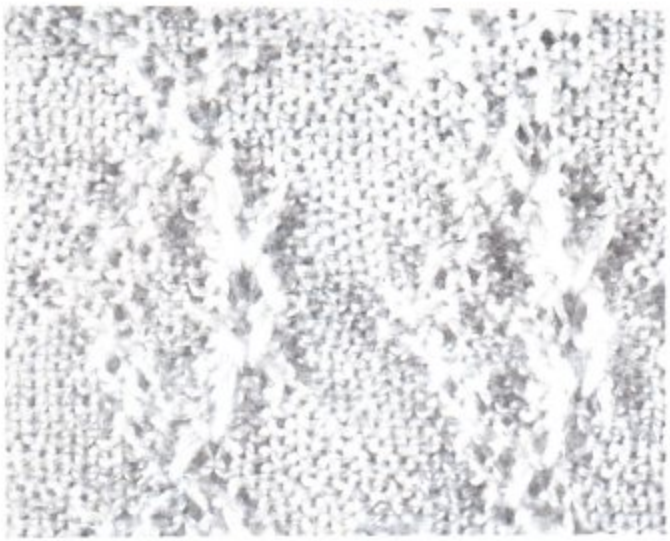

14cm
38[41:45:48]sts
12[13:15:16]cm
15sts
5cm
RC105[115:
125:135]
-1K5X46[49:51:54] K str to end
C
-15sts
RC000
RC125[135:
150:165]
B
8cm
A
RC000
RC40
RC000
84[90:96:102]sts
28[30:32:34]cm


126[138:150:162]sts
42[44:50:62]cm
RC200[210:
220:230]
+1K8[6:6:5] to 126[138:150:162]sts. K str to end
40[42:44:46]cm
B
8cm
A
RC000
RC40
RC000
76[76:82:82]sts
25[25:27:27]cm


WELTS
DIAGRAM (1 X 1)
2
2 ENDS MY
2
DIAGRAM (1 X 1)
4
2 ENDS MY
4
3
+2 CF
4
0.65


10306

10302 GREEN TUCK STITCH TOP



STITCH PATTERN

George le Warré

0, 16, 60

88-92[96-100:104-108]cm bust

4

102[110:118]cm

AMBERYARNS "MIRAGE" 62% Acrylic, 16% Viscose, 24% Nylon, 8% Polyester.
1 & 340 Gram Cone Shade M6 (green mix) = MY. 1399 metres per cone.

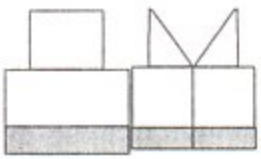
80sts = 28cm, 80 Rs = 17cm, measured over tuck stitch.

Single bed tuck stitch from cards given.

Page 2.

200 Grams size 96-100cm.

Knit 2 backs alike. Welts are commenced with scallops as follows:- After CoCir, starting at right push to pos 3 Ns 1, 2, 3. N 4 rem in pos 1. Repeat pushing 3 Ns out & leaving 1 down over all Ns in work both beds. See Diagram. Carr O/O NRB DOWN K 1 R. Repeat whole operation 4 times in all. Re-set carr to V/V Continue with welt as normal.



A. CoCir 1X1. Knit scallop as NOTES. Cont in rib.
B. Trans all sts to BB. Set machine as Diagrams. K straight.
C. Place marker at each end. Cont in pattern.
D. **NECKBAND**
K in stst to D.
E. Trans alt sts to adjacents Ns. Leave empty Ns in pos 1. K in stst to end. Pick up sts from first R stst & rehang on Ns. This creates folded band. CoF.

Join shoulder seams by catching both picot edges together leaving holes along the seam.
A. With wrong side of work facing you, pick up sts from marker to marker on BB.
K in stst.
B. Trans alt sts to adjacent Ns. Leave empty Ns in pos 1 K str. Pick up first R stst, rehang on Ns. CoF.
Repeat on second side.

Join side and armband seams. Give light steaming. Do not press as this will flatten the pattern.

On Page 56 continuation sheet.

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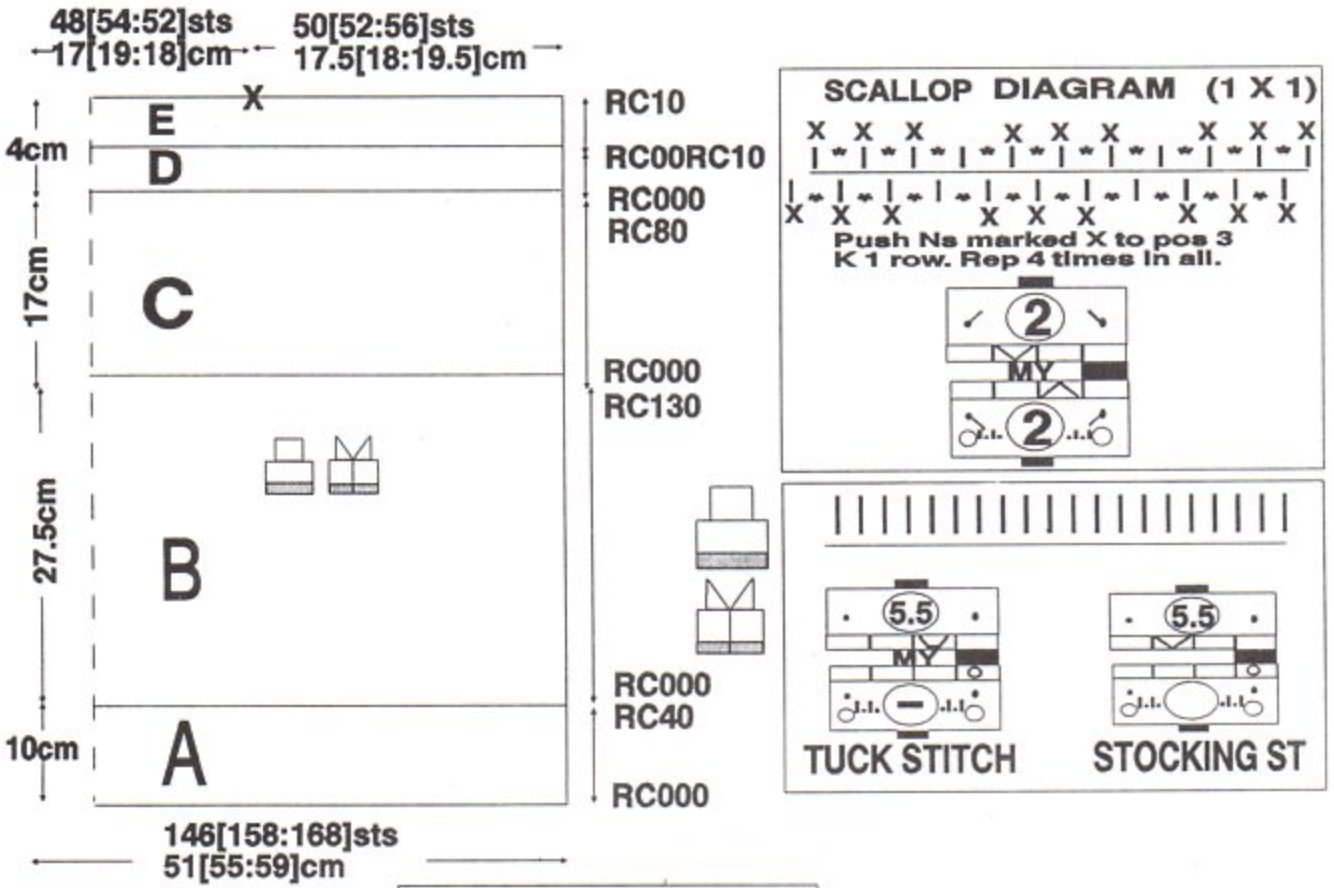
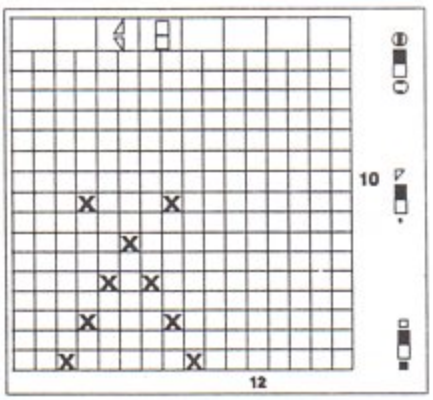
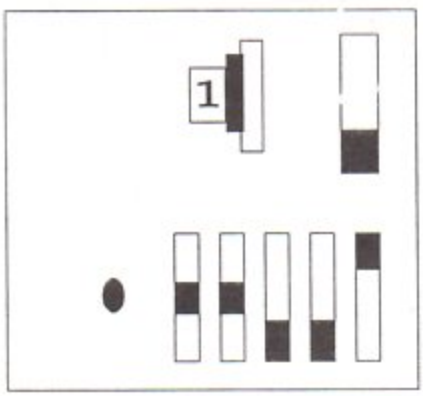
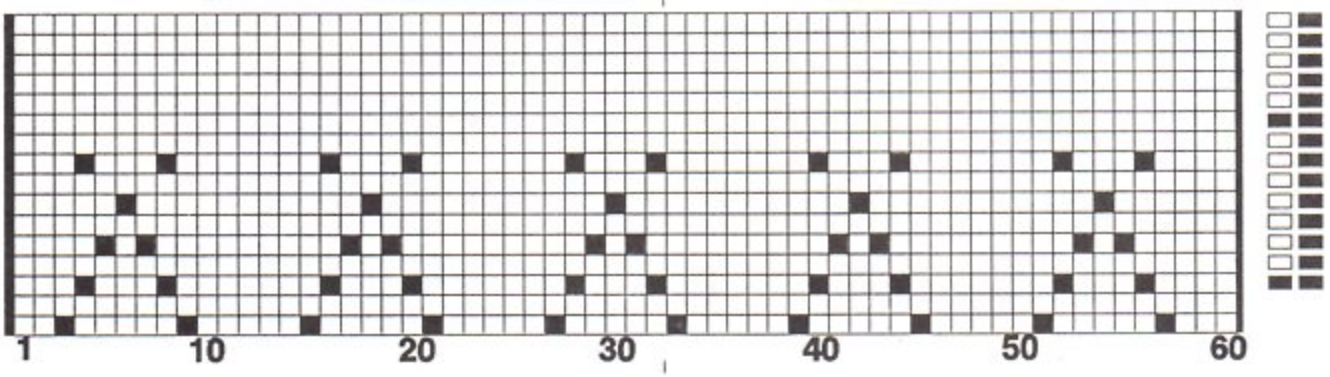

48[54:52]sts
17[19:18]cm
50[52:56]sts
17.5[18:19.5]cm
4cm
17cm
27.5cm
10cm
E
D
C
B
A
RC10
RC00RC10
RC000
RC80
RC000
RC130
RC000
RC40
RC000
146[158:168]sts
51[55:59]cm
SCALLOP DIAGRAM (1 X 1)
Push Ns marked X to pos 3
K 1 row. Rep 4 times in all.
MY
TUCK STITCH
STOCKING ST

PICOT EDGE TRANSFER DIAGRAM
Trans sts to adjacent N. Leave empty Ns in pos 1.


10
12


1


1
10
20
30
40
50
60

THE DECORATIVE SETTING

on Light Scanning Machines

by
Liz Philo

As the two garment patterns I have in this issue of Electronne have been made by using the Decorative setting, it seemed the natural thing to do to write about it this time.

Many people are afraid of using this setting, saying it's complicated. IT'S NOT !!!
These machines, (Singer Freestyle 1, 2331, 2310 : Superba S48 : White 1602 : Phildarmatic), are still the only domestic knitting machines on the market with the facility of knitting from a freehand drawing.
You can even sign your name on a sheet and knit it as a picture. You can have the picture the whole width of the needle bed, 180 stitches wide, without any mirroring or repeating.
In fact, you don't even have to "draw", as you can always trace designs, then have them enlarged or reduced to the required sizes at a photocopy shop.
You can also cut out shapes in any lightproof paper and place these in the card carrier in any position. The box will knit from this as well.

Both of my garments, (patterns on pages 11 and 21), are in jacquard method VI as I feel that this gives the best result with decorative cards. There is of course, no reason why you can't experiment with opther double bed fabrics on this setting using one and two colours. For example, try the fisherman's rib setting in one colour on a pattern with a large area of black on the card. I think you'll like the results. Or even try lace, for the more adventurous of you out there!

Before you knit a decorative design, you MUST make a tension swatch, using the bed space and stitch sizes you will be using for the garment, with the Decorative Adjustment Dial, (D.A.D), set to number 1.00.
Leave the swatch to rest as normal, and then count the stitches and rows in a 10cm square.
(There is a little accessory that helps make this part easy, called the "VOLUMAIL", available from most good knitting machine stockists. Ed.).
Then by referring to the "horrible chart with all the numbers" in your instruction book, you can find the correct number setting that you should use for the D.A.D. Dial. This will ensure that your picture will come out in the knitting in correct proportion.
If you find using this chart difficult or cumbersome, you can arrive at the correct figure by using a bit of arithmetic yourself. You simply divide the number of stitches in 10cm, by the number of rows in 10 cm, after finding these from the swatch described above.

The numbers on the D.A.D. Dial actually represent millimetres, so when the Dial is set to 1, it means that the card will be moved forward 1 mm for each row knitted. When it's on 0.5, the card will move 0.5, (half), a millimetre after each row, and so on. This is how the electronics keep the picture in proportion, by moving the card more, or less, after each row and not by a fixed amount like all other electronic knitting machines.

You can also vary the size of the picture using this dial, but only the height. The width of the picture is always determined by how wide you draw the original on the sheet and more of this in a moment.
To vary the height, the higher the number you set on the Dial, the shorter the picture will be knitted.
The lower the number, the longer the picture.
This is an easy way to remember it :-

"LOWER means LONGER".

The width of the picture is always determined by the width of the drawing, as I said. This means that you need to decide how wide you want the knitted design to be before you draw on the sheet. Not too difficult, because 1 millimetre in width on the card always represents 1 stitch in the knitting.
So if you draw a picture 54 millimetres wide, it will knit 54 stitches wide. 129 millimetres wide on the sheet will mean

that the design will knit 129 stitches wide and so on.
The maximum width of the drawing is 180 millimetres, because you have 180 needles on the machine bed. Also, this is the maximum width of the drawing area on any blank sheet.

When you draw your design, 1 millimetre will be 1 stitch, but you must also make all lines that are part of the design at least 1 millimetre thick, as well as white spaces between lines being 1 millimetre too, otherwise the scanners will not be able to read them.

All lines must be absolutely lightproof for the scanners to pick them up. So make sure the ink or pen you are using gives a lightproof finish. This does not necessarily mean that they have to be black either. There are many pens on the market that give a lightproof finish, but are different colours. I use gold or silver ones occasionally and find that these give perfect results. The scanners can only see light or no light, so the *colour* of the inks used does not matter. It's whether they block the light that is important.

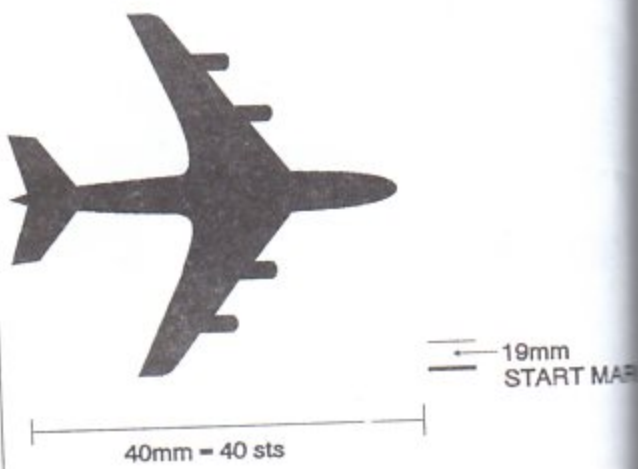
When you first draw your design out onto the sheet, it is often easier to draw or trace it in pencil, to make sure that you have it just as you want. You can carefully erase any bits that are wrong, or make additions etc. without using up sheets because the picture or your artistry is slightly "off".
When you are completely happy with the picture, that is the time to fill in or go over the lines with your light proof pen or ink.
Some people like to use a felt-tip pen, others a paint brush and drawing ink. Whichever you find easiest is correct, as long as it works. If you do choose the brush and ink method, do make sure the brush you choose for fine details will give a line of 1 millimetre thick, to avoid going over more than once.

A little word about lettering and writing words on the cards. With these machines, there is no need to draw your designs in reverse, as is often necessary on other makes of knitting machines.
If you want to write Happy Birthday on a sweater, then you put it on the card as just that. There is no need to reverse the whole thing so that it will knit the right way round. The electronics in the box takes care of this for you. In other words, "what you see is what you get". What you draw is what you knit. To paraphrase it from computer jargon, WYDIWYK, pronounced widdywick.

On the subject or writing on sweaters, please, please never knit a childs name on any garment. It is asking for trouble. Small children will often trust someone if they call them by name, so don't display it for all to see. Much nicer and far more original on a childs sweater, is to trace round a photograph of their face on a decorative sheet. Fill in the design and knit their own portrait on the front or back of their jersey.
This is not as difficult as it may sound and you don't need to be a wonderful artist. Just the outline and fill in the areas of shadow will do, or even a silhouette drawn around the photo works well.

The only thing left to do with your design after drawing and filling in, is to place the start marks.
This is so that you can start the design on any part of the garment you wish and so that when you position the sheet in the box, it is in the right place to start knitting, rather than below or above the beginning of the design.
Take a ruler and measure down 19 millimetres below the bottom of the design, make a fine mark with your pencil. Lay the ruler horizontally across the sheet at this mark and make a pencil line at this level in the right hand column of the sheet, outside the area enclosed by the printed lines. This is your start mark and the line you line up with the little white mark on the electronic box. The pattern is now in the correct position.

Design showing start mark & width

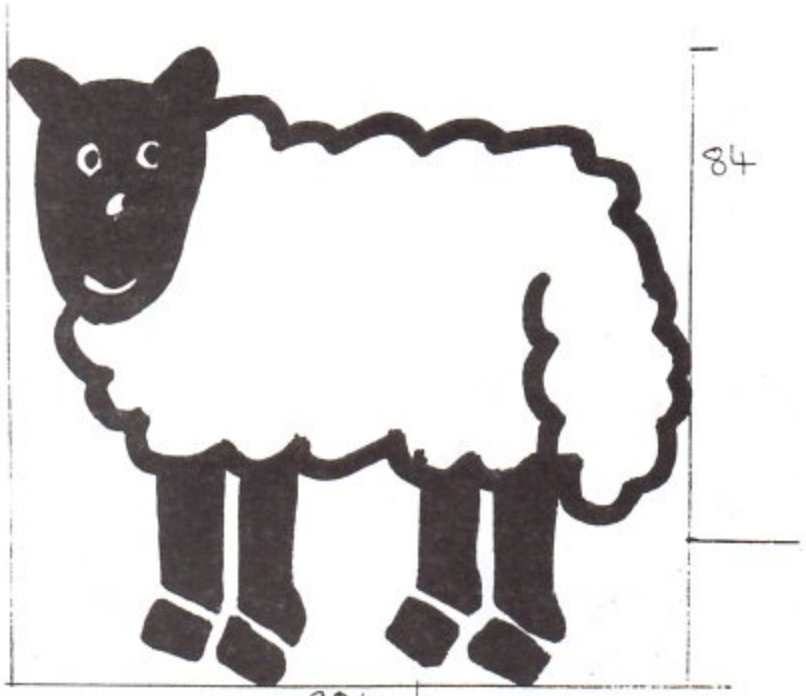


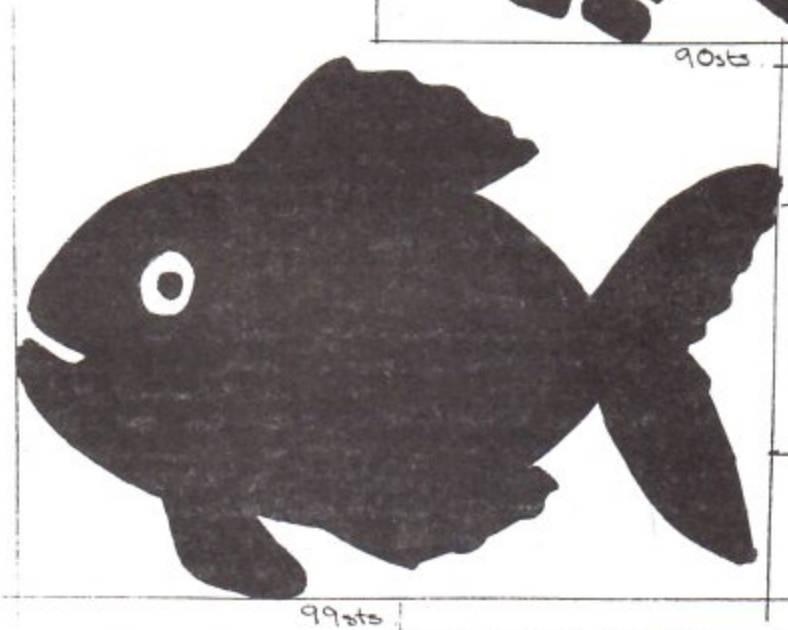
There are no buzzes or bleeps when you use a decorative setting. You need to give the left hand button on the box one push down and this will tell the box to read the card from the bottom to the top. You can of course mirror the design by giving this button an upward push after knitting through, and this will make the box read the card from top to bottom.

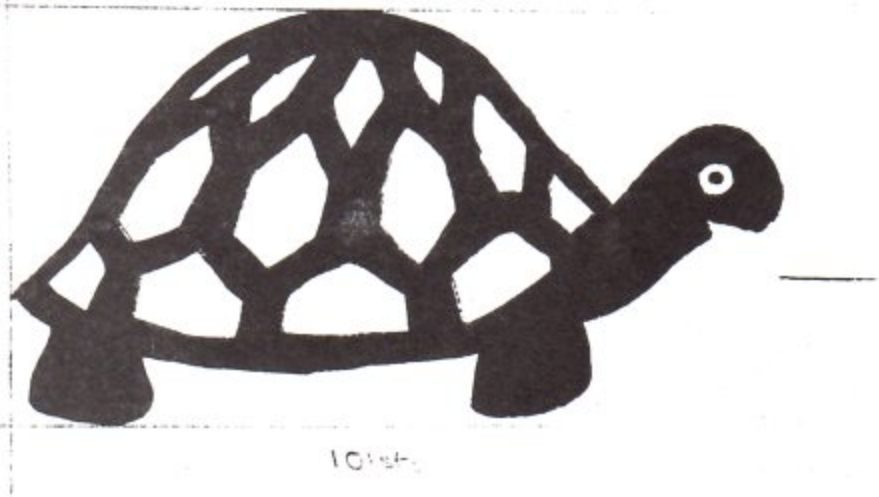
On the following pages I have given you some designs of my own to try, as well as the two used for garments on pages 11 and 21. For these last two I wanted an all over design, so I just drew across the full width of the sheet. The way the design will fit on any size garment. (Smaller sizes just do not knit the edges of the design).
I usually keep all my design sheets in a folder in plastic envelopes to keep them clean and protected for a long life.

I hope there is something in amongst my designs to inspire you to knit a decorative garment.
Bye for now,

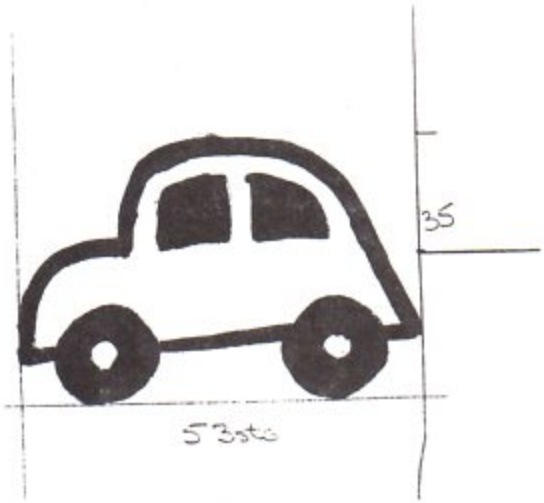
Love, Liz x


84
90sts


70
99sts



85
42st


35
53st

41
52st

10307 BLUE & WINE SWEATER

JACQUARD VI FABRIC

Liz Philo

88-92[96-102:104-107]cm bust

102[107:112]cm

1 Cone BRAMWELL 2/30 Acrylic BLUE = MY, 1 Cone AMBER FESTIVAL Acrylic/Viscose WINE = Col 1. (You may substitute Bramwell Hobby Variations in Wine colours if necessary).

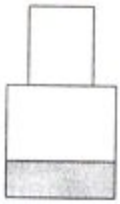
80sts = 26cm, 80 Rs = 19cm. Measured over Jacquard VI pattern.

Jacquard VI using card given. Trace design before starting to knit.

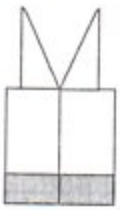
Page 2.

450 Grams size 96-102cm.

1 end MY and Col 1 taken together for welts, cuffs and collar.
1 end each colour used for jacquard.
The charts give back & front alike, neckline cut'n'sew. Computer programme gives shaped neckline for front.



A. CoCir 2 X 2 . K as chart.
B. Fill all empty Ns both beds by trans purl loops from opp Ns. Set carr as diagrams. K as chart.
C. Place markers at each end. Cont in patt to end. CoF.



Knit as back from A to C.

A. CoCir in K/K.
K as Back but without card to K jacquard stitch formation without pattern. Omit markers at C. Mark centre st at to before CoF.

CUFFS

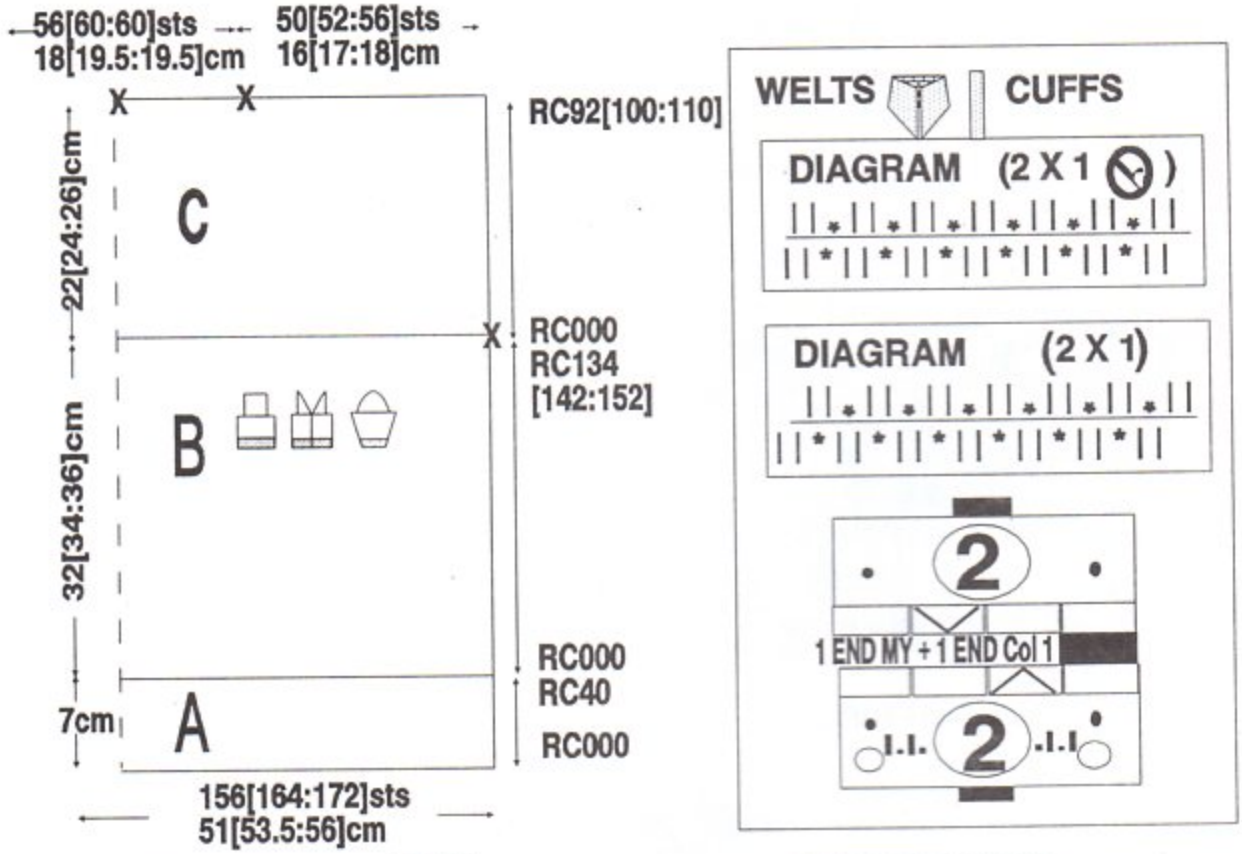
A. CoCir 2 X 2 50[56:60]Ns. K 40Rs. Trans sts to BB. K 1 R stst. CoF.

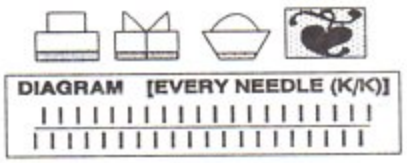
COLLAR

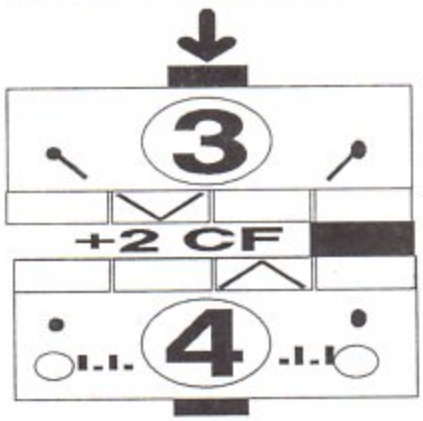
A. CoCir 2X2 130 Ns. K 20 Rs TD6/6. K 10 Rs TD 5.5/5.5 K 20 Rs TD 5/5. K 20 Rs TD 4.5/4.5 K 20 RS TD 4/4. K 10 Rs TD 3.5/3.5 K 10 Rs TD 3/3. RC110. Fill empty Ns with purl loops. Flow combs opp, K 10 (= 5 circ Rs). This makes the "envelope". Change to WY K several Rs. Release.

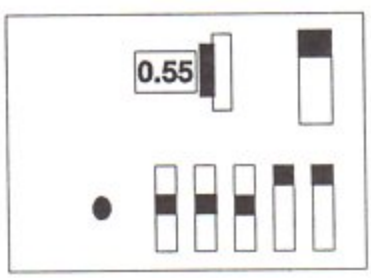
Mark and cut out neck line if making by cut'n'sew method.
Join shoulder seams.
Sew in sleeves from marker to marker, aligning centre sleeve marker with shoulder seams.
Join side & sleeve seams.
Starting at LT shoulder seam, sew collar around neck opening, backstitching through open sts unraveling WY as you go, attaching to outside first. Slip st inside of envelope to inside garment, enclosing neck edges.
Attach cuffs. With right sides together, gather sleeve edge to fit CoF edge of stretched cuff. Back stitch together.
Turn cuff to inside, slip st in place forming double cuff.
Give final light steaming.

Programmes on page 56 continuation sheet.

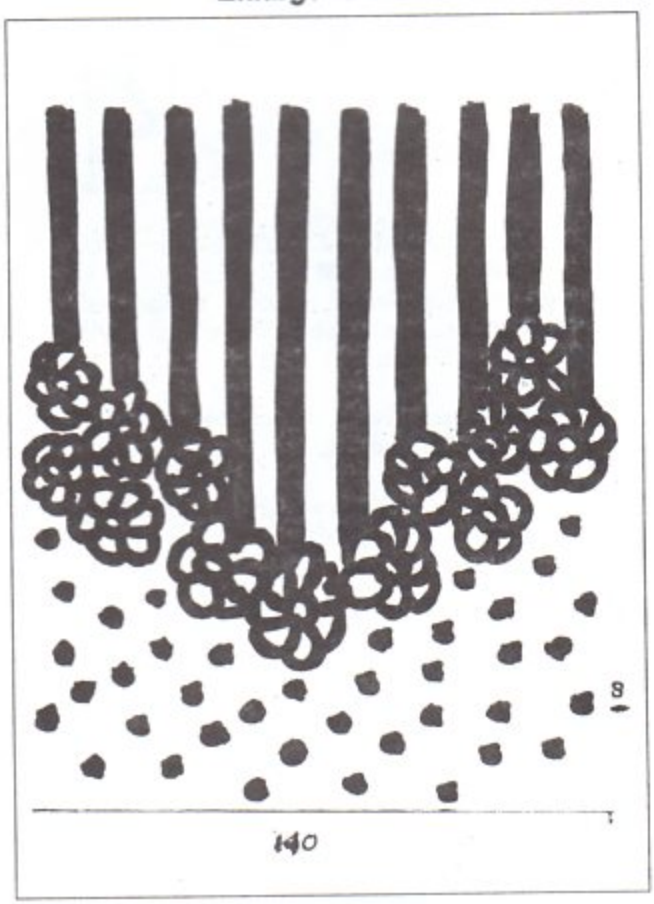








Enlarge to full size



10309 BLUE SLASH-NECK SWEATER

STOCKING STITCH

George le Warré

0, 16, 60

88-92[96-100:104-108]cm chest/bust.

102[110:118]cm

AMBERYARNS ACADEMY (4ply equivalent) 100% Acrylic 2257 metres per 400 G cone. 1 Cone Shade 17 Royal Blue = MY.

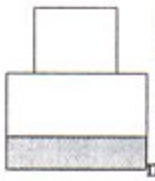
80sts = 33 cm, 80 R = 20cm measured over stocking stitch.

Stocking stitch back & front. Sleeves sewn in with reverse side of stoking stitch as the right side.

Page 2.

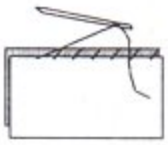
300 Grams size 104-108 cm.

The welts & neck bands on this garment are in 4 X 4 rib. To cast on for this it is necessary to cast on in 1 X 1 and then transfer sts to make 4 X 4 before starting the rib.
Sleeves sewn in to garment with reverse side as right side to give garter stitch impression.



Knit 2 = 1 back & 1 front.
A. CoCir 1 X 1. Trans sts to 4X4. K as chart.
B. Trans all sts to BB. K in stst.
C. Place markers at each end. Cont in stst.
D. Trans sts for 4 X4 rib. K as chart. Place markers as noted on chart. CoF.

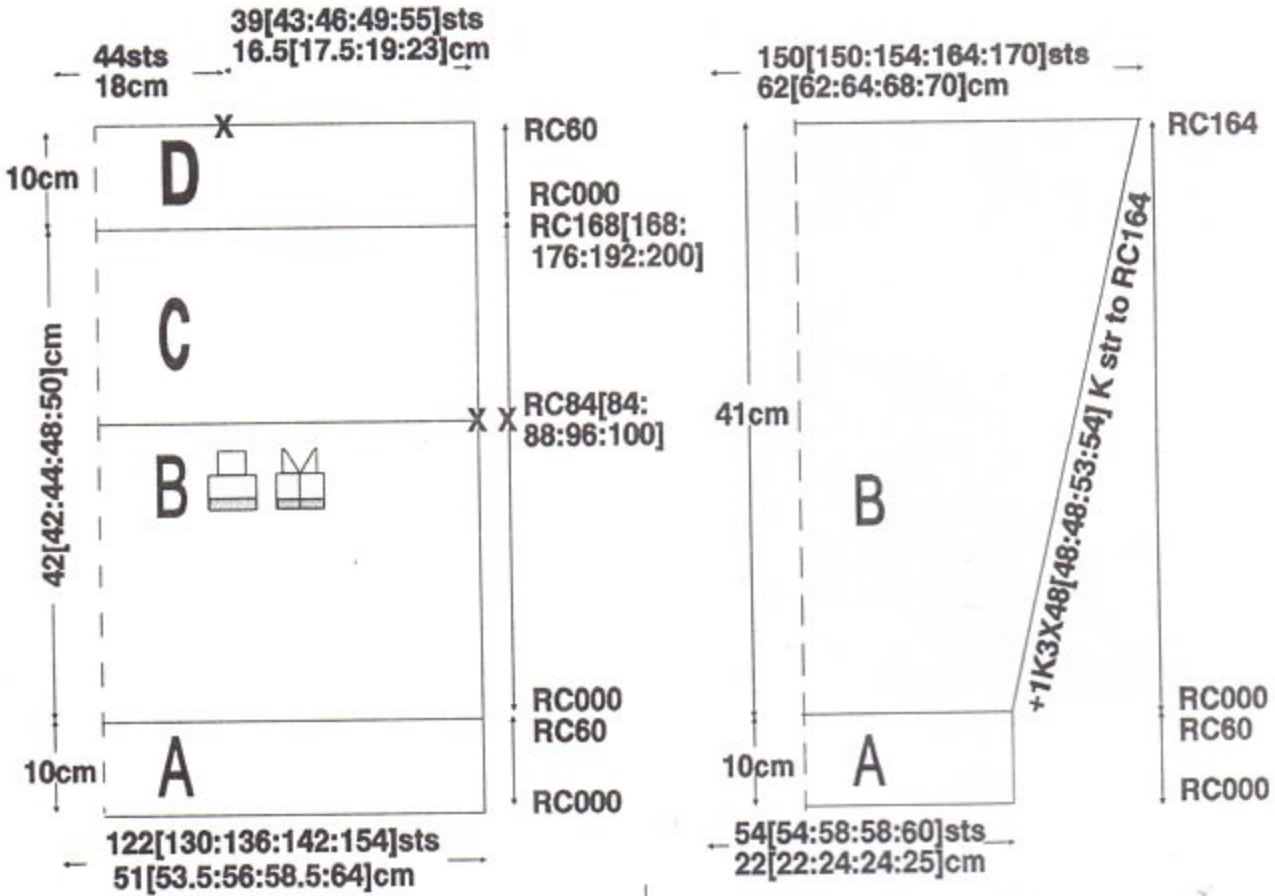
A. CoCir 1 X 1. Trans sts for 4 X 4. K as chart.
B. Trans all sts to BB. K making incs as chart.
CoF.



Join shoulder seams from markers.
Sew in sleeves from marker to marker.
Join side & sleeve seams.
Give light steaming. Do not press.

Page 56 continuation sheet.

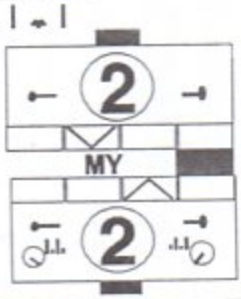
Although this is a very plain garment, the interest in this version is in that the sleeves are sewn in with the reversed side of the stocking stitch showing, giving the impression of being made in garter stitch.
The ribs and welts are in 4 X 4, which is not often seen. Not a very elastic welt, but decorative in its own way.
We have deliberately left the garment in a very plain form and basic shape for you to add your design ideas.
The welts and bands perhaps in a contrasting colour. Or knit the welts in this colour and use the same colour for the main knitting, but in a different texture yarn, such as Amber "Lakeland Mist" mohair 4 ply. Add a motif in fairisle, or perhaps Swiss darning.
Even knit the front in an intarsia design. This particular garment shape is very useful as a basis for intarsia pictures. The yarn used, Amber Academy has a huge shade range, so no need to adapt tensions. Follow the sts & Rs but knit in intarsia from you own chart.



CAST ON FOR 4X4

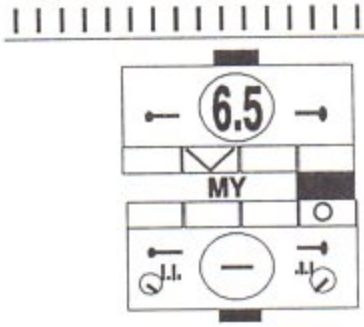
DIAGRAM (1 X 1)

AFTER COMPLETING CoCIr, TRANS sts AS DIAGRAM BELOW

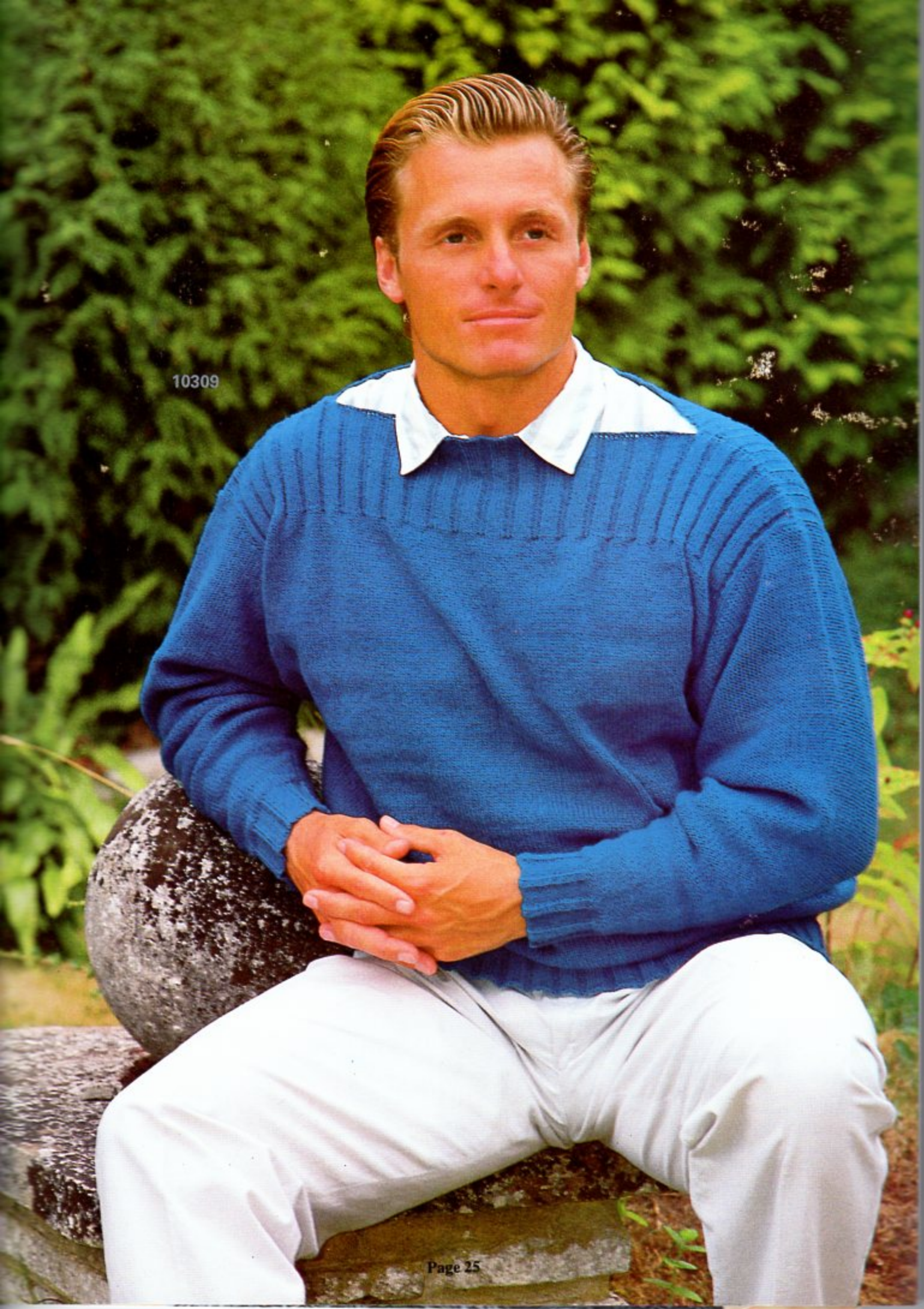


4X4 DIAGRAM

STOCKING STITCH DIAGRAM



NOTE
Computer programmes not given for 2 largest sizes.
Press key 3 to run thru the programme, not 2 as stated. Press key 2 to see total rows.


10309

10305

10305 LAVENDER & BROWN SUIT

STITCH PATTERN

Melinda Lodge

Jacket 86[92:97:102]cm bust.
Skirt 92[102]cm hips.

Jacket 92[97:102]cm
Skirt 99[109]cm hips.
Length 63[66]cm.

ATKINSON'S 2/30's 100% Acrylic.
1 Cone light Brown = MY, 1 Cone Lavender = Col 1. Length of waistband elastic to fit.

80 sts = 25 cm, 80 Rs = 15cm measured over jacquard VI fabric.

Jacquard VI using Decorative setting, and design sheet given. F'style 2 (600/611) machine owners may substitute a border design.

Page 2.

Jacket 325 Grams Size 92 cm.
Skirt 230 Grams Size 92 cm.

Trace Decorative design before commencing. On jacket knit with decorative sheet until all sts on BB are in MY only. This will be just the border knitted, as is required.

A. CoCir K/K with 2 ends MY.
B. Set for Jacquard VI as Diagrams. Set box as Diagrams. K as chart, knitting border only from sheet,(See NOTES). Turn off box. Cont as chart in jacquard. Place markers as chart. CoF.

A. CoCir K/K as Back, at LEFT of centre 0.
B. As B Back for border. Cont to C.
C. Shape & K as chart. CoF.
Repeat for second front reversing shapings.

A. CoCir as Back A.
B. K as B Back for border. At the same time shape and K as chart. CoF.

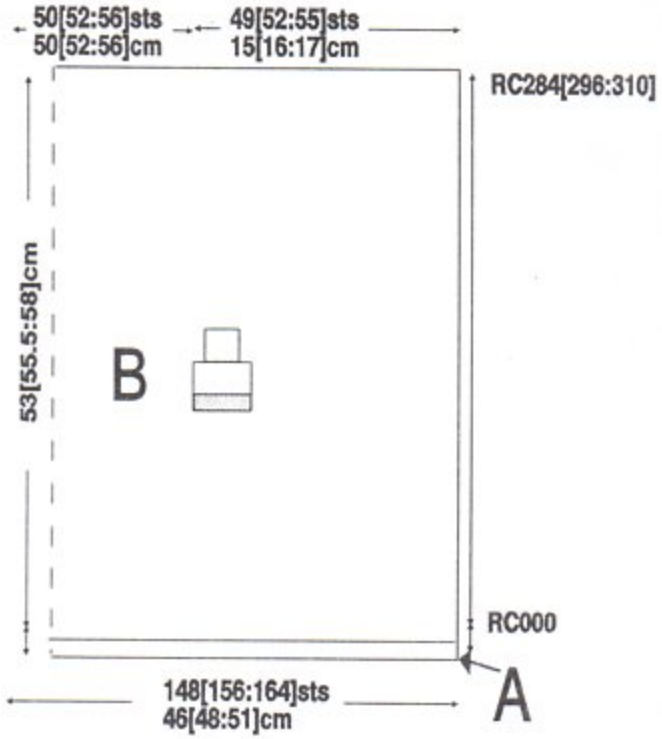
CoCir 1 X 1 over 10 Ns using Col 1. K approx 660[670:680] Rs. Change to WY, K several Rs, release.

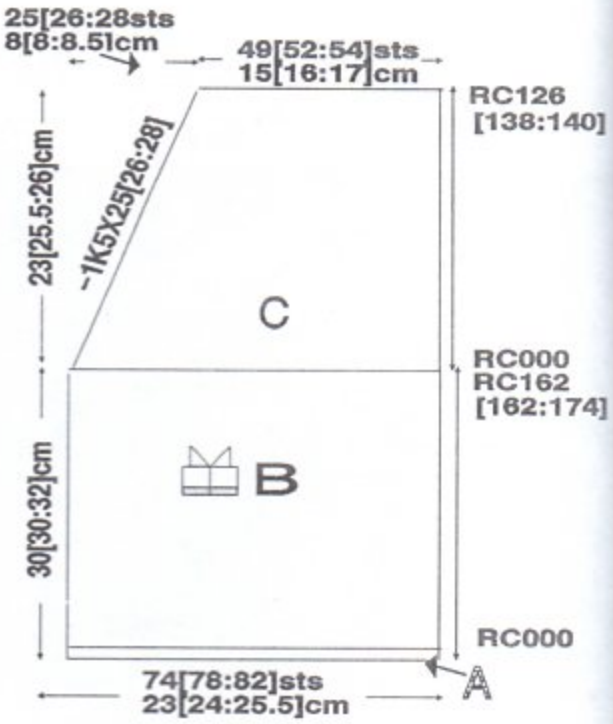
Knit 2 alike.
A. CoCir K/K as Back A.
B. Set machine for jacquard VI and Decorative setting. K design sheet completely through pattern. Switch off box.
Cont in jacquard VI to end. CoF.

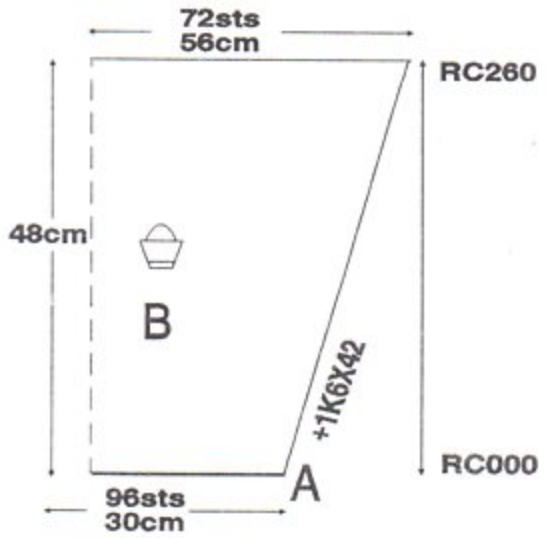
Lightly steam all parts to size. Do not press. Join shoulder seams. Sew sleeves to body section. Join side and sleeve seams. Back stitch band to fronts on right side of garment. Unravel WY, CoF band end.
Join side seams of skirt. Fold over top 2.5 cm slip stitch down. Thread waistband elastic and finish turning.
You may thread a length of hat elastic, (milinary elastic), to fit, through the cast on edge of the jacket. This will hold the hemline shape.
Give both garments final light steaming.

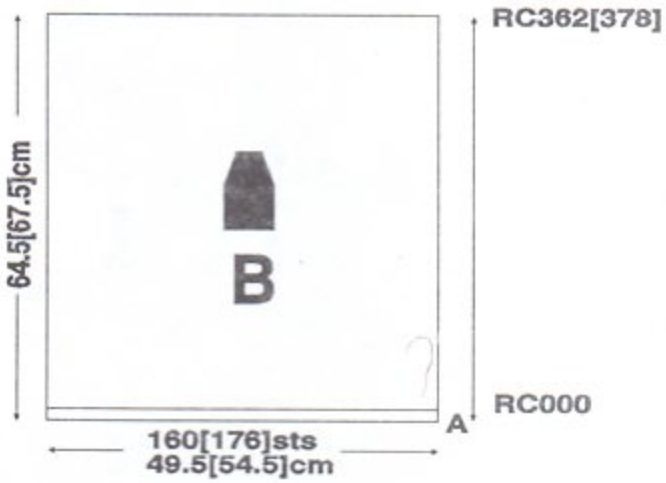
TIP FOR JACQUARD KNITTING

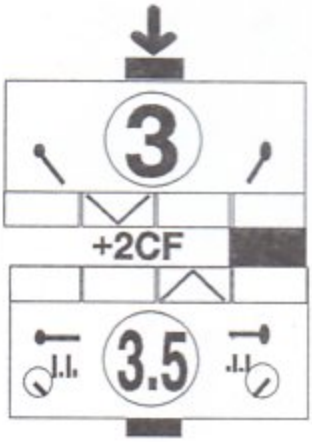
When starting off on the first row of any double jacquard, the yarn from the second yarn guide, (2CF), must be threaded down between the beds at the right side of the knitting. To ensure that this colour is always picked up on the first row of knitting, push the last needle at the right on the back bed to position 3. This will force the second colour to knit correctly. This applies to the the first row only.

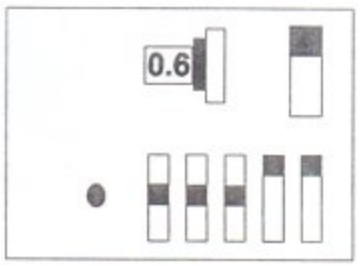










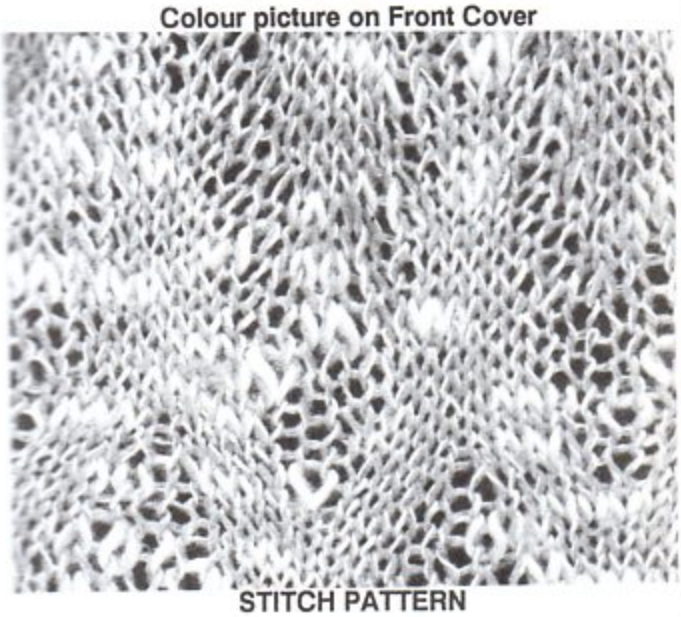


Centre scanner at 30 before starting to knit. Centre cursor at 1 N left of 0.

10305 Lavender & Brown Suit Decorative Sheet

10301 BLUE COTTON LACY TOP

Colour picture on Front Cover



STITCH PATTERN

George le Warré

0, 16, 60

84[88:92:96:100:104:110]cm bust.

94[98:102:106:110:114:120]cm.

4

CELANDINE "CANDY" Cotton Blend. 1 Cone BLUE/WHITE = MY.

80 sts = 20cm, 80 Rs = 24cm measured over GL LACE.

GL LACE using card(s) given on Page 36.

Page 2.

On Page 56 Continuation sheet.

250 Grams Size 88cm.

This garment is made with the GL-UNIT making release lace. All sts on FB. BB used to create pattern from cards as foll:-
Beds in 1/4 P. All sts on FB. Same number of Ns in pos 1 on BB, minus 2 each end. *K 2 Rs, pass GL over BB Ns*. Repeat from * to * throughout.

KNIT PEPLUM BEFORE MAIN GARMENT PARTS.

PEPLUM

A. CoCir K/K as chart 142[148:152:158:162:168:176]Ns Set both carr to circ. TD 5/5 K to RC 8.
B. Trans all sts to FB. Arrange Ns for GL LACE as NOTES & Diag.. K 24 Rs in patt. K 2 Rs stst on FB. Change to WY K 20 Rs stst, release.

A. Rehang peplum sts evenly distributed over required Ns on BB. K 2 Rs stst TD 5. Arrange Ns & trans sts to 2 X 2 rib. TD 2/2. K as chart.
B. Trans all sts to FB. Arrange Ns for GL Lace patt on BB as NOTES. Set carr & box as Diags. K in GL Lace as chart.
C. Cont in patt dec as charts.
D. Cont in patt. CoF shoulders as charts. CoF remaining sts.

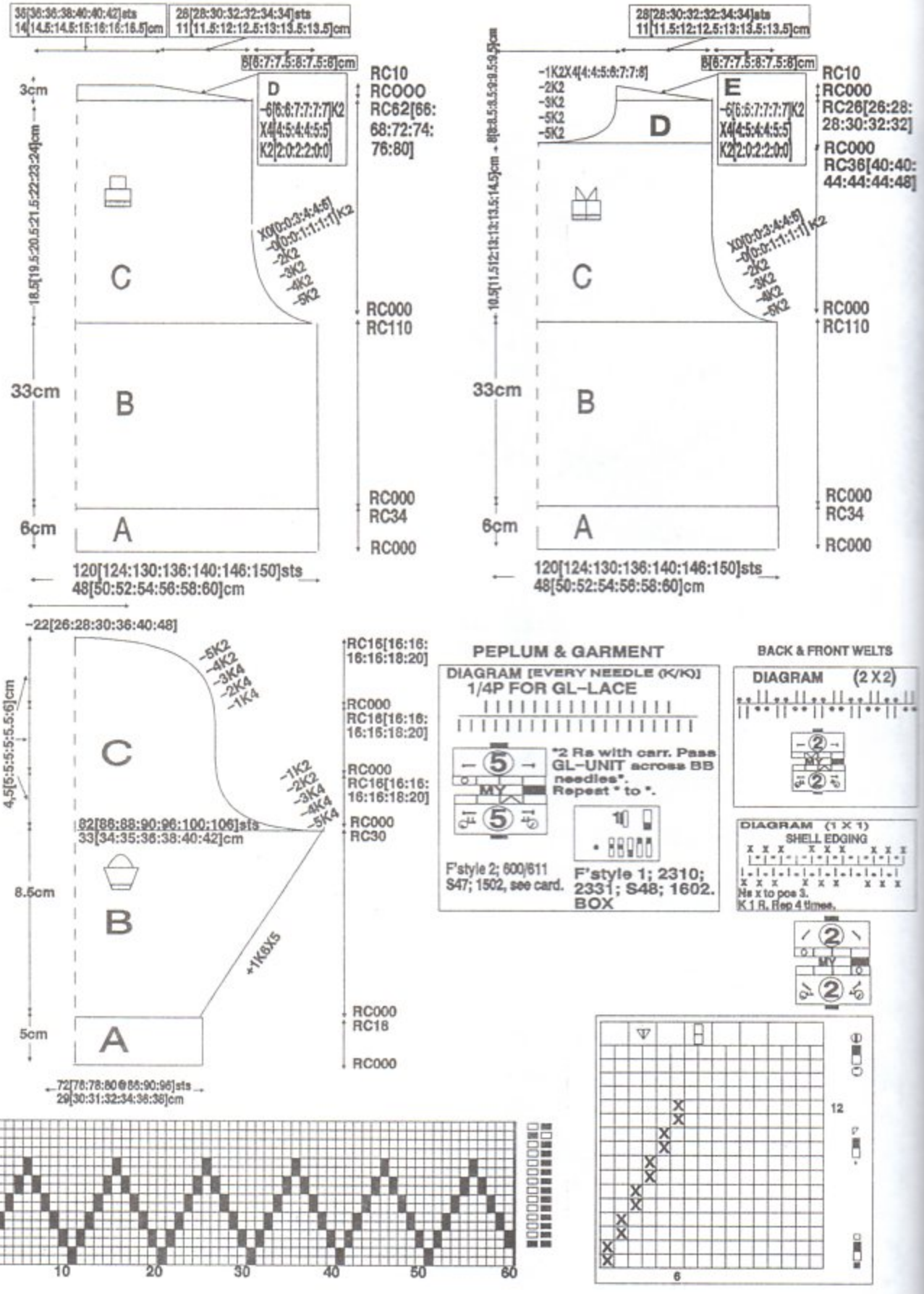
A. As BACK A.
B. As BACK B.
C. As BACK C.
D. CoF centre sts with length of MY. Push FB Ns at LT to pos 3, HOLD. Note pattern row number. Work RT side first. Cont in patt as chart.
E. CoF shoulder as chart.
Return to pattern row noted. All Ns to pos 1. Repeat D & E on LT side reversing shapings.

A. CoCir 1X1. K as chart.
B. Trans all sts to FB. Set machine as BACK B. K and inc as chart.
C. Dec as chart, placing corresponding BB Ns to pos 0. CoF remaining sts.

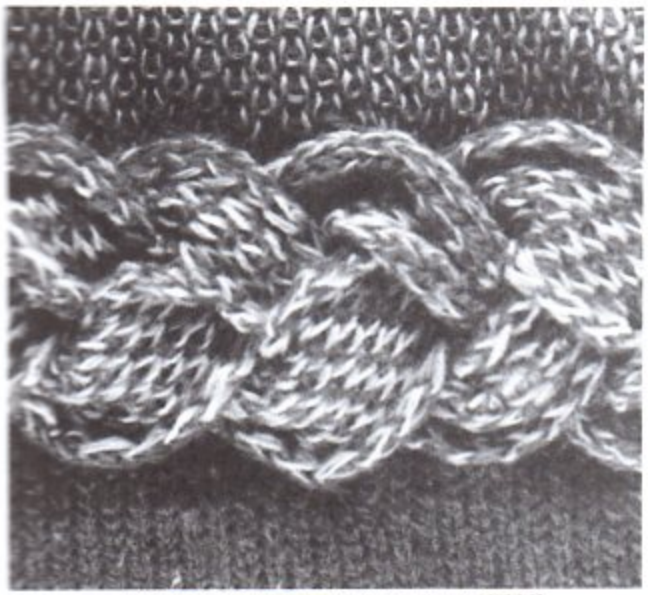
A. CoCir 150 Ns 1X1. TD 2/2 *Arrange Ns & carr for shell edging as Diag. K 1 R* Rep from * to * 4 times in all. K 16 Rs rib. Fill all empty Ns tran purl loop from opp N. Carr both circ. TD 5/5 k 8 Rs (4 circ rows). Change to WY K 20 Rs release.

Steam press all parts except ribs. Join RT shoulder seam. Attach collar backstitching through open loops to outside of garment unraveling WY as you go. Slip st open loops to inside of neckline enclosing in envelope. Join LT shoulder & collar seam. Sew in sleeves. Join side & sleeve seams.

ERRATA PAGE 16, SCALLOP EDGING DIAGRAM CARRIAGE DIAG. Set both carr to O not V/V as shown. Correct Diag shown on Page 36, Shell Edging.


36[36:36:38:40:40:42]sts
14[14.5:14.5:15:16:16:16.5]cm
28[28:30:32:32:34:34]sts
11[11.5:12:12.5:13:13.5:13.5]cm
8[6:7:7.5:8:7.5:8]cm
RC10
RC000
RC62[66:68:72:74:76:80]
3cm
18.5[19.5:20.5:21.5:22:23:24]cm
D
-6[6:6:7:7:7:7]K2
X4[4:5:4:4:5:5]
K2[2:0:2:2:0:0]
X0[0:0:3:4:4:5]
-0[0:0:1:1:1:1]K2
-2K2
-3K2
-4K2
-5K2
C
RC000
RC110
33cm
B
RC000
RC34
6cm
A
RC000
120[124:130:136:140:146:150]sts
48[50:52:54:56:58:60]cm
28[28:30:32:32:34:34]sts
11[11.5:12:12.5:13:13.5:13.5]cm
8[6:7:7.5:8:7.5:8]cm
-1K2X4[4:4:5:6:7:7:8]
-2K2
-3K2
-5K2
-5K2
10.5[11.5:12:13:13.5:14.5]cm
8[6:6.5:8.5:9:9.5:9.5]cm
E
-6[6:6:7:7:7:7]K2
X4[4:5:4:4:5:5]
K2[2:0:2:2:0:0]
RC10
RC000
RC26[26:28:28:30:32:32]
RC000
RC36[40:40:44:44:44:48]
X0[0:0:3:4:4:5]
-0[0:0:1:1:1:1]K2
-2K2
-3K2
-4K2
-5K2
RC000
RC110
RC000
RC34
RC000
120[124:130:136:140:146:150]sts
48[50:52:54:56:58:60]cm
-22[26:28:30:36:40:48]
4.5[5:5:5:5:5.5:6]cm
-5K2
-4K2
-3K4
-2K4
-1K4
RC16[16:16:16:16:18:20]
RC000
RC16[16:16:16:16:18:20]
-1K2
-2K2
-3K4
-4K4
-5K4
RC000
RC16[16:16:16:16:18:20]
62[66:68:90:96:100:106]sts
33[34:35:36:38:40:42]cm
RC000
RC30
8.5cm
+1K6X5
5cm
RC000
RC18
RC000
72[76:78:80:86:90:96]sts
29[30:31:32:34:36:36]cm
1
10
20
30
40
50
60
PEPLUM & GARMENT
DIAGRAM [EVERY NEEDLE (K/K)]
1/4P FOR GL-LACE
2 Rs with carr. Pass GL-UNIT across BB needles. Repeat * to *.
F'style 2; 600/611
S47; 1502, see card.
F'style 1; 2310; 2331; S48; 1602.
BOX
BACK & FRONT WELTS
DIAGRAM (2 X 2)
DIAGRAM (1 X 1)
SHELL EDGING
Ns x to pos 3.
K 1 R. Rep 4 times.
12
6

10303 MAN'S BLUE & WHITE SWEATER



STITCH PATTERN & TRIM DETAIL

Virginia Salamon

16, 60

The written instructions are for a one size garment to fit chest 97-112 cm. Computer Programmes give alternatives.

4

117cm chest.

BRAMWELL 2/30's Acrylic. 1 Cone Air Force Blue = MY, 1 Cone White = Col 1.

80 sts = 26.5 cm, 80 Rs = 16 cm, measured over jacquard VI fabric.

Light scan machines use embedded 1x1 patt, see Diags.
Pressure scan machines use card given.

Page 2.

425 Grams.

Jacquard VI Fabric throughout. Cable effect trim applied after knitting.
Knit welts using 1 end both colours together.
Jacquard with MY in feed 1, Col 1 in 2CF.

A. CoCir 2 X 1 with 2 ends yarn as NOTES. K as chart.
B. Fill empty Ns by trans purl loops from opp bed Ns. Set for jacquard VI as Diags. K as chart.
C. Trans sts for 2 X 1. Remove 2CF. Switch off box. K top welt with both yarns as NOTES as chart. CoF.

A. CoCir as BACK A. K as chart.
B. Set for jacquard VI as Diags. K as chart.
C. Set for jacquard VI as Diags. K as chart.
D. Trans all sts to 2 X 1. Remove 2CF. Switch off box. K top welt as NOTES and chart.
CoF.

A. 2 X 1 CoCir as NOTES. K as chart.
B. Trans all sts as BACK B, filling empty Ns.
Attach 2CF, switch on box. K in jacquard VI and inc as chart. Then K str to RC 215. CoF.

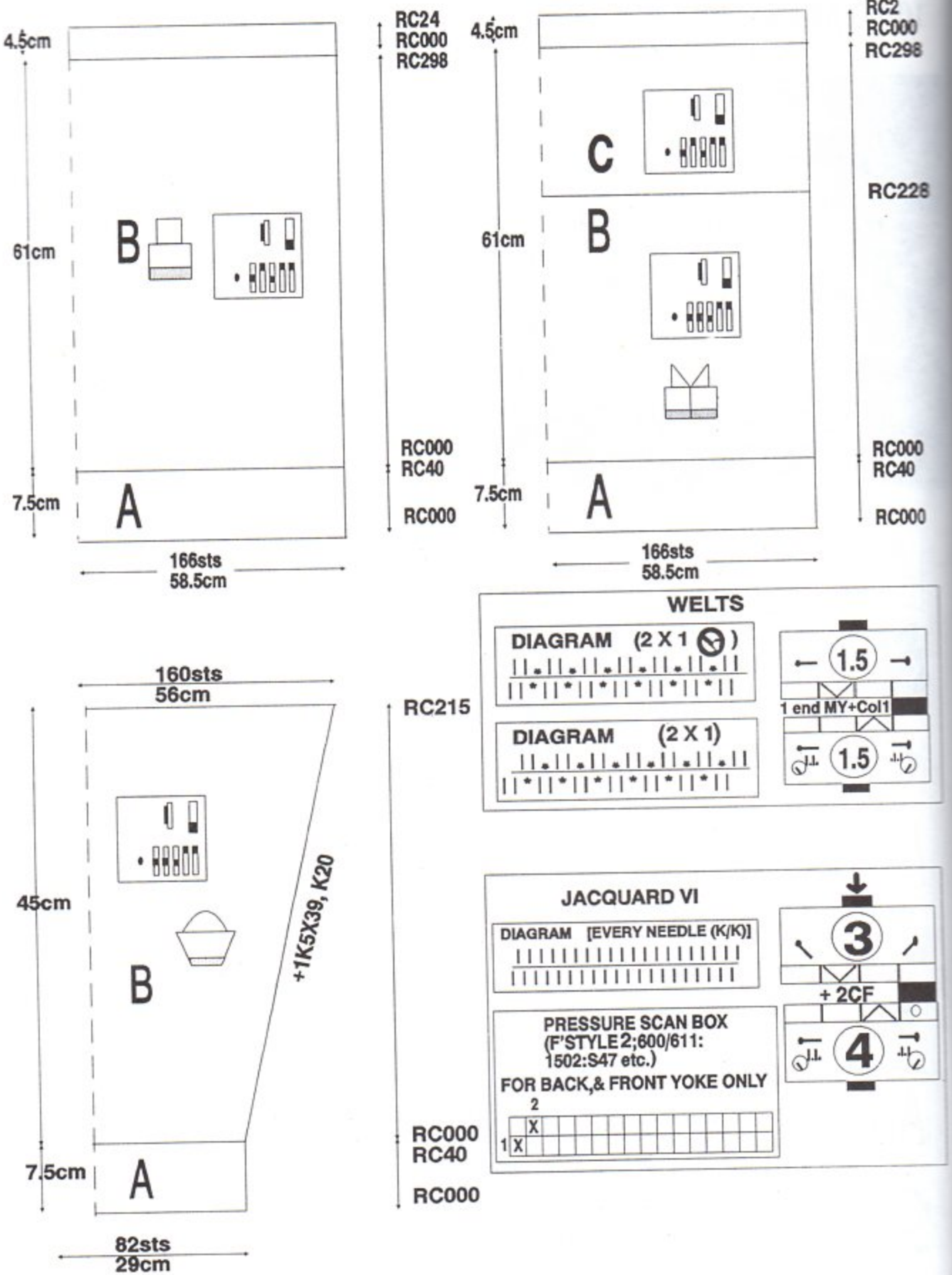
MOCK CABLE TRIM

CoCir K/K both yarns. Insert 2CF with Col 1. Set for jacquard VI as Diags. Insert 2CF. K str to approx RC 450. CoF.
Repeat twice more. Three sections in all knitted.

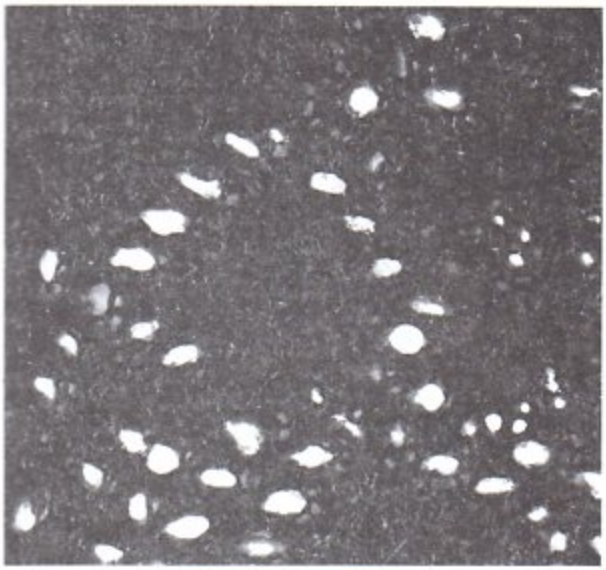
Gently steam all sections to shape and size.
Fold neck welt in half to insde, slip stitch down.
Join shoulder seams placing front band over back band. Stitch in place, leaving centre opening approx 23cm.
Sew sleeves to body.
Join side and sleeve seams.
Loosely plait the three trim strips. Stitch into place across front at point of pattern change as shown in picture above and on colour photograph.

Page 53 continuation sheet.

SOMETHING TO SELL? ADVERTISE IN ELECTRONNE
Small ads are very inexpensive and certainly bring results! It costs so little too. Just 5 pence per word, and the first 10 words are FREE!
Include your full address and 'phone number please. Alternatively a box number is 50 pence in addition to advertisement cost.
TRADE ADVERTISEMENT RATES ON REQUEST


4.5cm
61cm
7.5cm
B
A
166sts
58.5cm
RC24
RC000
RC298
RC000
RC40
RC000
4.5cm
C
B
A
61cm
7.5cm
166sts
58.5cm
RC2
RC000
RC298
RC226
RC000
RC40
RC000
WELTS
DIAGRAM (2 X 1)
DIAGRAM (2 X 1)
1.5
1 end MY+Col1
1.5
160sts
56cm
45cm
B
A
7.5cm
+1K5X39, K20
82sts
29cm
RC215
RC000
RC40
RC000
JACQUARD VI
DIAGRAM [EVERY NEEDLE (K/K)]
PRESSURE SCAN BOX
(F'STYLE 2;600/611:
1502:S47 etc.)
FOR BACK,& FRONT YOKE ONLY
2
1
X
3
+ 2CF
4

10312 BLACK GLITTERY LACE TOP



STITCH PATTERN

George le Warré

16, 60

84[88:92:96:100:104:110]cm bust.

94[98:102:106:110:114:120]cm.

CELANDINE "SPANGLES" 80%Acrylic 20% Glitter nylon. 1 cone Blue/Multi = MY.

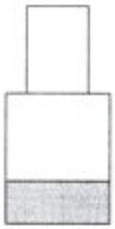
80 sts = 30.5 cm, 80 Rs = 21 cm.
Measured over transfer lace pattern.

Transfer lace using transfer carr & card(s) given.

Page 2.

145 Grams Size 92 cm.

Garment knitted in Transfer Lace using transfer carriage. Beds in 1/4 P throughout. Set carr as Diagrams. *K 2 Rs trans sts from back to front*. Repeat from * to * to form pattern. Either side of fabric may be used as right side.



A. CoCir 1 X 1 in MY. K as chart.
B. Trans all sts to FB. Ns on BB to correspond less 2 Ns each end. Set machine & carr as Diag. K in lace according to NOTES above & charts.
C. Cont in lace dec as chart.
D. Cont in lace CoF shoulders as charts.

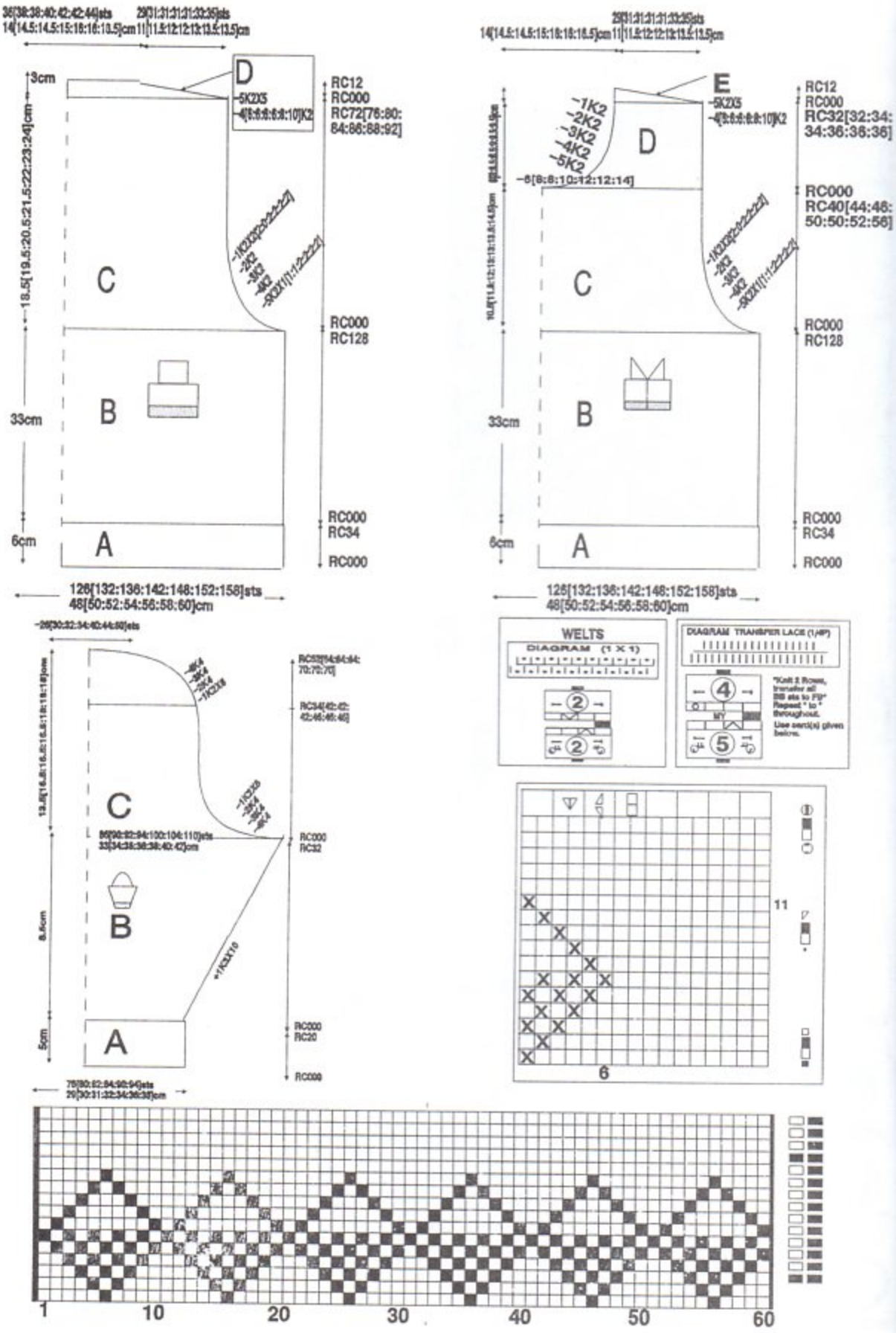
A. As BACK A.
B. As BACK B.
C. As BACK C.
D. Divide for neck as chart by using "Knit-back" technique (See Electronne 9, Page 45), to bring LT side Ns to position 0. Note patt R number. Cont in patt shaping as chart.
E. Cont in lace, CoF shoulders as chart.
Return patt card to noted R. Repeat D & E reversing shapings for LT side

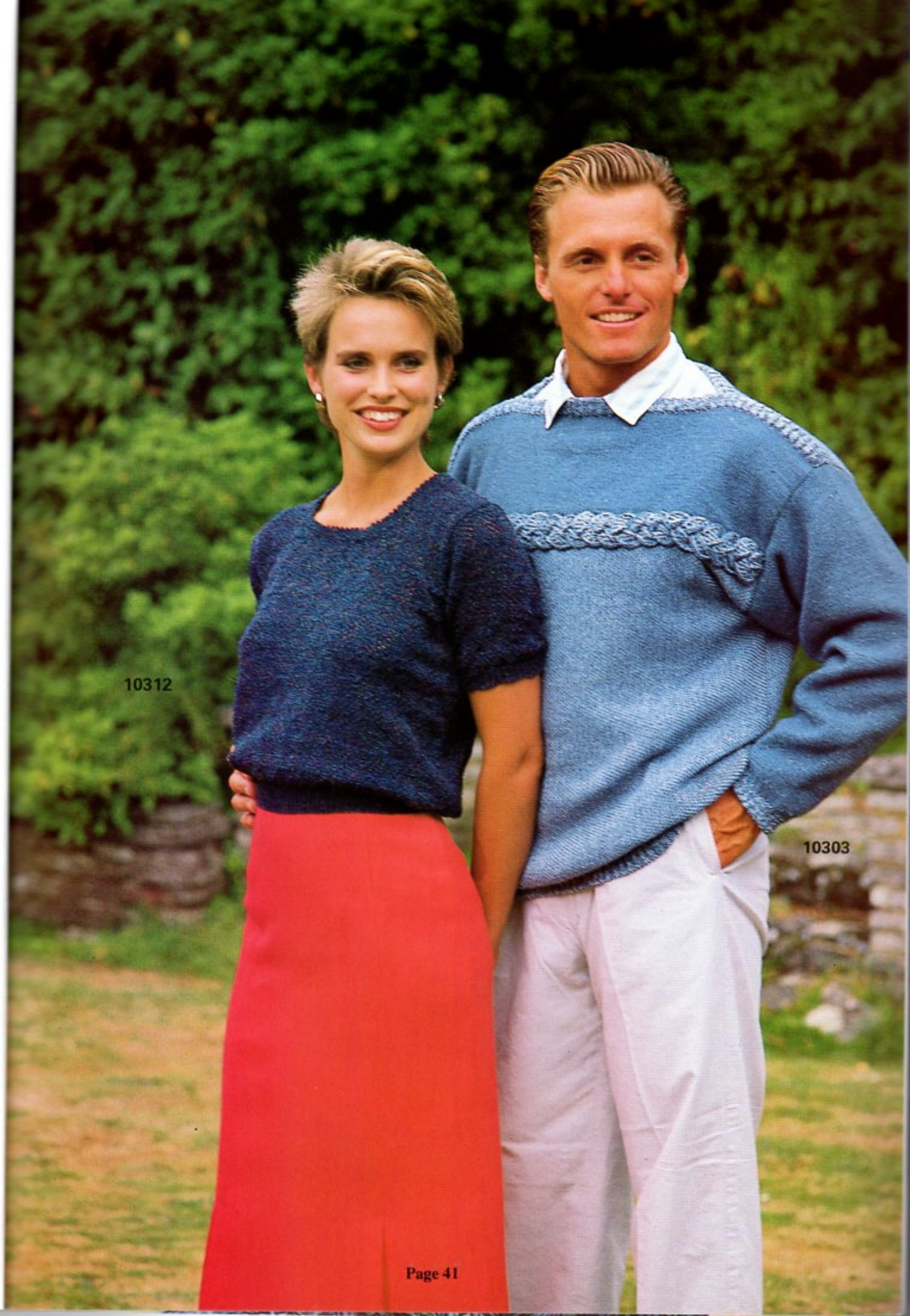
A. CoCir 1 X 1 as BACK A.
B. As Back B, inc as chart.
C. Dec as chart. CoF.

Join RT shoulder seam. With wrong side of work facing you, hang neckline sts onto BB Ns. TD 5, K 8 Rs stst MY. Trans alt sts to adjacent Ns. Leave empty Ns in pos 1. K 8 Rs MY. TD 5. Pick up 1st R stst rehang onto Ns. CoF.

Gently steam and block all parts to size. Do not press.
Join LT shoulder seam and collar seam.
Sew in sleeves.
Join side and sleeve seams.
Give final light steaming.

Page 56 Continuation sheet.


D
E
C
B
A
RC12
RC000
RC72[76:80:84:86:88:92]
RC32[32:34:34:36:36:36]
RC40[44:46:50:50:52:56]
RC128
RC34
33cm
6cm
3cm
126[132:136:142:148:152:158]sts
48[50:52:54:56:58:60]cm
WELTS
DIAGRAM (1 X 1)
DIAGRAM TRANSFER LACE (1/4P)
11
6
1
10
20
30
40
50
60


10312
10303

10313 GREY V NECK SWEATER

STOCKING STITCH

Doris Nichols.

0, 16, 60

56[63:71:79:86] cm chest.
5 sizes on charts. Computer Programmes in 10 sizes

4

66[73:81:89:96] cm.

AMBER "ACADEMY" 4 ply Acrylic yarn.
1 Cone GREY = MY, Oddment SCARLET = Col 1.

80sts = 30.5 cm, 80 Rs = 17.5 cm. Measured over stocking stitch.

Plain stocking stitch.

Page 2.

160 Grams size 71 cm chest.

Plain garment ideal for school uniforms. The contrasting trim on the welts and collar may be omitted, or the colourways changed to suit.

A. CoCir 1 X 1 in RED. K 4 Rs. MY K 4 Rs. RED K 4 Rs. MY K as chart.
B. Trans all sts to BB. Set for stst as Diags. K as chart.
C. Cont in stst dec as chart, CoF.

A. As Back A.
B. As Back B.
C. Push all Ns LT of centre to pos 3. Work on RT side first. Dec at centre and RT side as chart. CoF.
Push LT Ns to pos 2. K second side as RT reversing shapings.

A. CoCir 1 X 1 as Back A. K as chart.
B. Trans all sts to BB. MY K and inc as chart.
C. Dec both ends and K as chart. CoF.

Join all raglan seams except RT back. With wrong side of work facing you, rehang neck edge onto BB Ns from point of V to back RT shoulder. MY TD 6/6.K 2 Rs stst. Trans sts to 1 X 1. TD 2/2 K 4 Rs MY. 4 Rs Col 1. 4 Rs MY, 4 Rs Col 1, 4 Rs Col 1. CoF. Reapeat for second part of collar.

Join remaing raglan seam & collar seam. Mitre collar at point of V on inside. Stitch down. Sew side and sleeve seams. Give final light pressing.

Page 54.

SUPERBA ELECTRONIC KNITTING MACHINE
WITH MOTOR DRIVE
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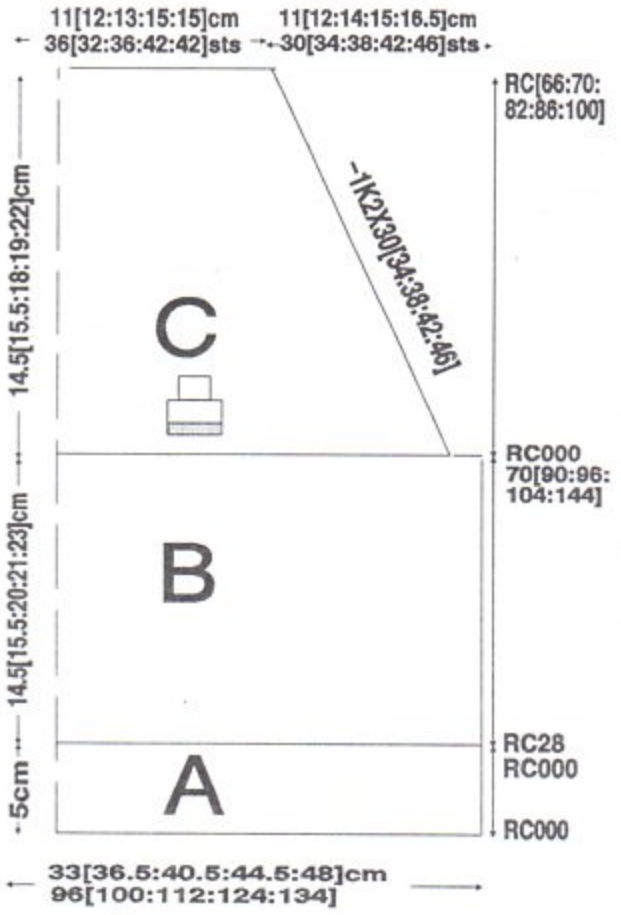
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82:86:100]
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C
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A
RC000
70[90:96:
104:144]
RC28
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14.5[15.5:18:19:22]cm
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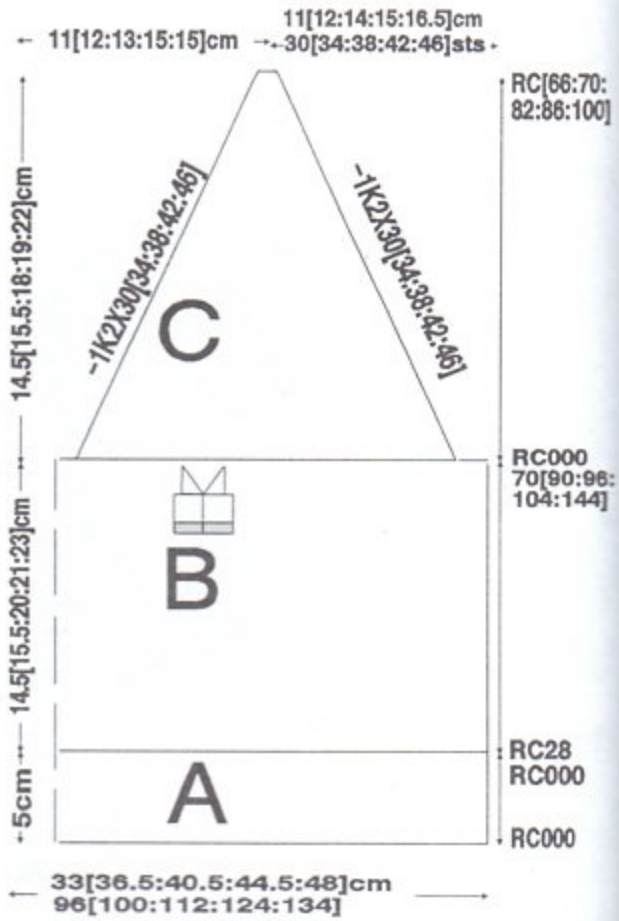
33[36.5:40.5:44.5:48]cm
96[100:112:124:134]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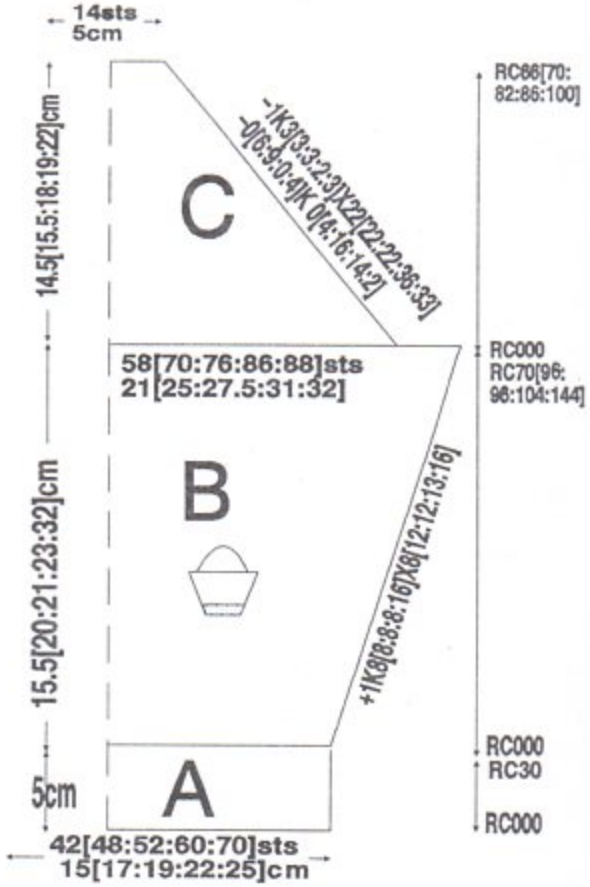
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5cm
RC86[70:
82:86:100]
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~0[6:9:0:4]K 0[4:16:14:2]
C
B
A
58[70:76:86:88]sts
21[25:27.5:31:32]
RC000
RC70[96:
96:104:144]
+1K8[8:8:8:16]X8[12:12:13:16]
RC000
RC30
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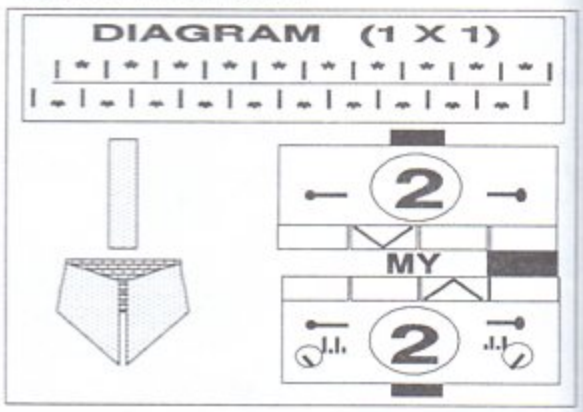
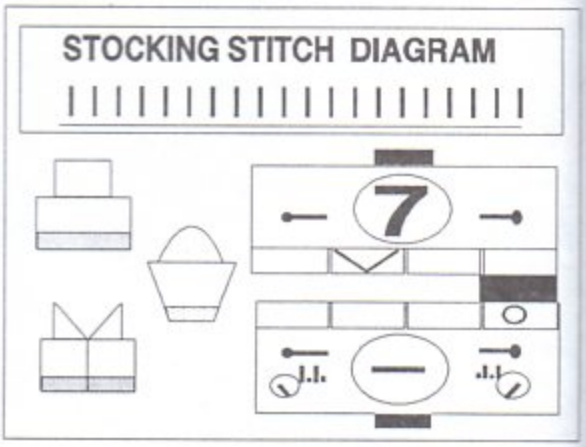


DIAGRAM (1 X 1)
2
MY
2


STOCKING STITCH DIAGRAM
7

Decorative Card for 10306 "Tree Bark"

180 sts.

KNITTING IN ISOLATION

by

Eva Bray

Dear Readers,

The other day I was knitting a nice cabled sweater for a family friend and I thought wouldn't it be nice if I could make the cables go across the width of the jumper, instead of all the way from bottom to top.
Not all over of course, because that might look a bit silly, especially as he is a size forty-six inch chest. Only make him look bigger!
No, this was one of those sweaters with a yoke pattern. You know, the sort you knit up to the armholes in one stitch pattern and then knit up to the shoulders in something different.
The pattern I was using was cabled up to the armhole, then it was a six by six rib up to the top. Nice pattern and ever so easy to knit. I must send it in one of these days to George, 'cos it was one of my own efforts. It was one of my first efforts at doing a cable pattern over the whole of the garment. I found it took a long time to start with, but once I got into the swing of things, 'twasn't hard to remember the rows to stop on and do the cabling. I was always a bit of a coward in the past over cables and only did a sort of panel of them up one part of a garment. Then perhaps one up the length of the sleeve.

Anyway, I worked out that I could save myself a lot of effort if I only cabled all over for so far up. So a yoke pattern was the obvious choice, I thought.
It was when I got to the end of the cables and was transferring all the stitches for the six by six rib yoke, that I wondered how a horizontal cable would look just here. Sort of finish the first section off nicely.
Being the coward and not wanting to spoil all my lovely work, I didn't think it'd be a good idea to try it out on this particular garment. So I just went ahead and finished the whole thing off before I sat down to think how it could be done.

It was plain that there was no way I could see that a cable could go from side to side, when I was knitting from bottom to top. So the thinking cap went on.
I spent hours trying to figure this out. While I was doing all the household chores, all that was going through my mind was how to get this darn cable going what was really the wrong way.
It came to me one night when we had a terrific thunderstorm and I was up making tea at 3 o'clock in the morning. I couldn't sleep, so I just sat up in bed drinking my tea and puzzling over my cables. Then it dawned on me. Knit 'em on *afterwards*! I'd already thought of knitting long tubes and plaiting them to stitch on, but for small three by three cables this idea wasn't much good, and anyway, it took too long and was a real nuisance to sew on.
What I had in mind was to *knit* it on. No time like the present, so I set to then and there, middle of the night, thunderstorm and all and had a little try out.
What I did was to knit a section of stocking stitch, then make a loose row by pushing up the same number of needles on the front bed as on the back bed. Knit one row with both carriages, then take the front carriage across on its own to drop the front bed stitches. This makes the stitches on the back bed nice and big and I often use this method to make a loose row for casting off with the latch tool at the end of knitting. Don't forget to put all the front bed needles down to non-work afterwards though, and cancel the knit key on the front bed.
I carried on with about another forty rows stocking stitch and just took it off the machine without casting off. Hey presto! One piece of stocking stitch with a lovely loose row in the middle.

The next bit is a bit fiddly to do but gets easier with a bit of practice. Drop the front bed right down and pick up the first stitch in the loose row and hang it on a needle near the left end of the bed. Then the second and the third. You have to make sure you pick up both threads of the stitch and hang them on the needle, or it looks ever so messy when youv'e finished. Close the beds up and knit ten rows on stocking stitch tension. You can use the same colour yarn as the rest of the knitting, or something else for a nice contrast.
Now drop the front bed again and pick up the fourth, fifth and sixth stitches and hang them onto the next three needles. I found that if I held the narrow bit I'd just knitted down with the single transfer tool before I picked up the

first of these stitches, it held down for the rest. Close the beds again. Now pick up the left hand three stitches on the triple transfer tool, and take them over onto the three needles you just filled. Push the empty needles down out of work. Knit ten more rows.
Carry on all across the loose row, picking up three from the main work, hanging the left three on top of them and knitting ten rows, until all the stitches have been worked. Knit a few extra rows and take off the machine.
It's not a proper cable I know, but it looks ever so good and seems to be a cable when you first see it.

By the time I'd done this I was really tired and it was beginning to get light, so I crept back to bed for an hour or two's sleep before getting up. All hubby said was that I must be crazy knitting in the middle of the night.

Next afternoon I tried my little cable trick again and it was easier once I had a bit of practice. Then I thought it would be nice if it would work going straight up the knitting instead of across, just as a trimming in a different colour.
To get my column of loose stitches I just left one needle out of work in the stocking stitch and this left a ladder up through, with lovely threads to pick up.
I picked up and knitted just the same way as on the other piece of knitting and it works ever so well too. I think it would be nice to use this to dress up a plainish black sweater, using perhaps a silver yarn for the cable.

Then I began to get really adventurous. I wondered what would happen if I changed colours after the transferring and before the ten rows. Well I tried it and it's super! It gives a two colour twisted cable effect that I can't wait to try on something for myself.
If this works across-ways and up and down, why no in a diagonal line, I thought. A bit more stocking stitch was cast on and this time, I started at the left side and transferred the second stitch one needle to the left and knitted two row after leaving the empty needle in work. Then the third stitch, knit two rows and so on until I'd transferred all the stitches one needle left up through the stocking stitch knitting.
When I took this off the machine, I had a nice row of lacy holes in a diagonal line all across the work. I picked up and knitted for the cable just as before, but this time I tried knitting eight rows in some places insteadof the usual ten. It just makes the cable effect narrower. But this diagonal one was interesting because the lace holes are quite big and when you pick them up and knit, they don't fill in like the others, so you get a lacy cable effect to the knitting. I though this was nice too, for something that was a bit "dressy".

I never did get round to making the sweater for our friend a second time with the horizontal cable at the start of the yoke, but he did like the first one I made, and I had a lot of fun trying out my new ideas on samples. Wouldn't you know it though, I was looking in an old knitting machine magazine the other day, and there was my idea. Plain as a pikestaff for all to see. The one with the ladder up and picking up the stitches. There was I thinking I'd found something new to tell you, only to find that it must be years old. There was nothing about diagonals and horizontals though, so perhaps this came later. Only goes to show that there is nothing new in the world, is there?
Anyway, I had a lot of fun working it out and learning it for myself, so I'm not complaining. I hope you give this a try too, when you have a spare half hour.

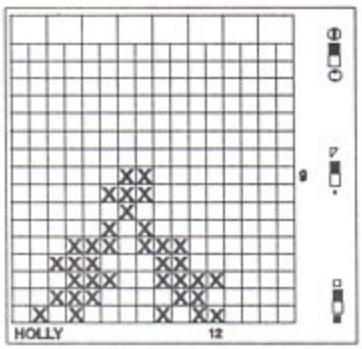
George asked me to send some samples of what I have been talking about, so here they are.
The first one is the horizontal cable, but done in two colours. Change colour after the transfer and before knitting the next ten rows. Pretty, isn't it.
The second one is the diagonal twist made in the lace holes. You can still see the lacy holes, and where I varied the number of knitted rows. The bits that look narrower are where I only knitted eight rows instead of the usual ten.
Hope you like them.

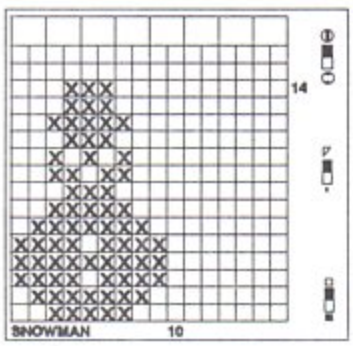
Love til next time, Eva

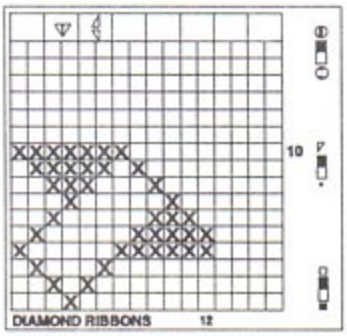
THE STITCH PATTERN PAGES

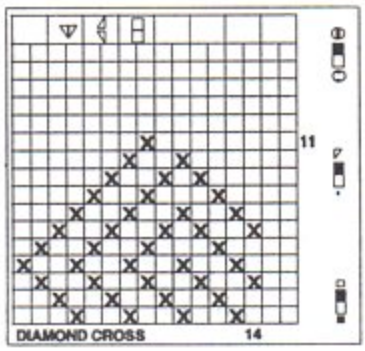
A previous section in this issue dealt with the Decorative setting on the light scanning models of our electronic machines, (SINGER FREESTYLE 1, [also known as 2310, 2331]; SUPERBA S48; WHITE 1602; PHILDAR "PHILDARMATIC". So we felt it was only fair to give the owners of the pressure panel machines a set of pattern cards too. (SINGER FREESTYLE 2, [also known as 600, 611]; SUPERBA S47; WHITE 1502; PHILDAR D115).

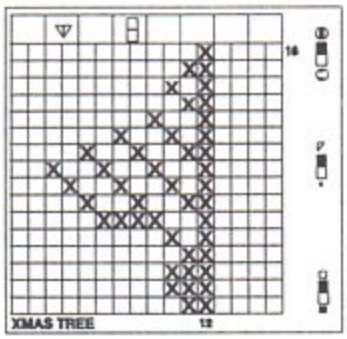
Liz has designed the cards this time, and although we only show these knitted mainly in basic jacquards, there is of course nothing to stop you using them for all sorts of stitch types and adapting them however you like to other stitches. Try weaving, lace or slip etc.
We will be bringing you more cards in future issues of Electronne, both for pressure panel and light scanning electronics.
Most of these cards can be adpted to light scan geometrics.

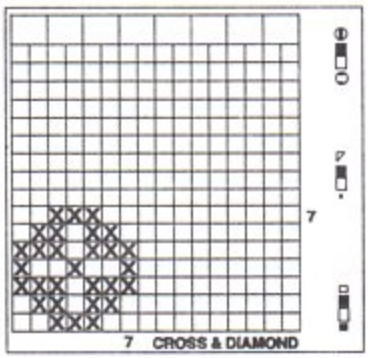


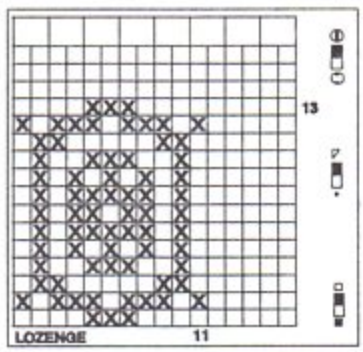


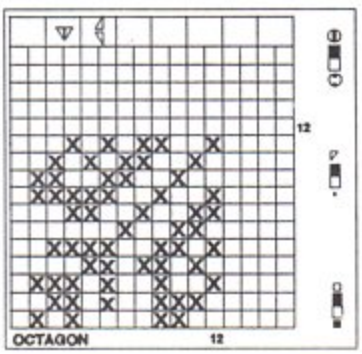


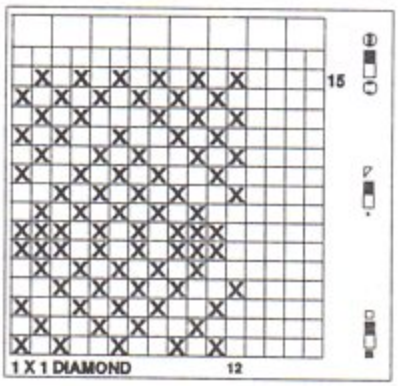








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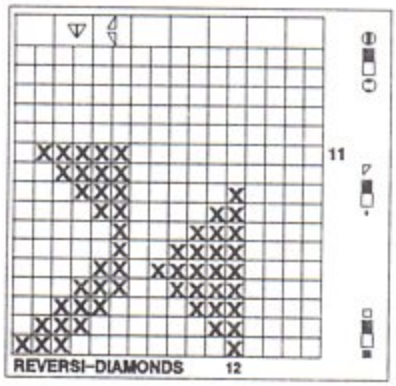
1 X 1 DIAMOND
12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REVERSI–DIAMONDS
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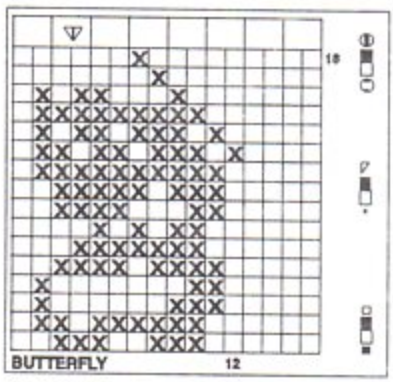
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BUTTERFLY
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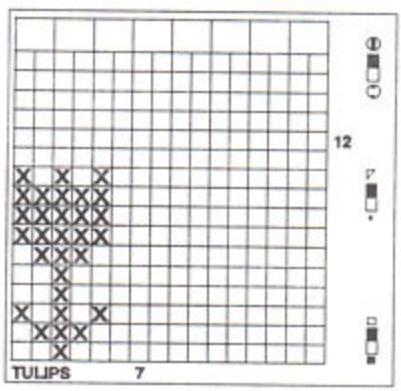
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TULIPS
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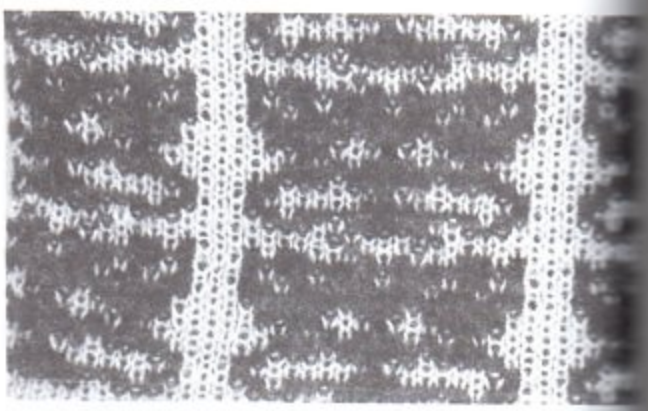
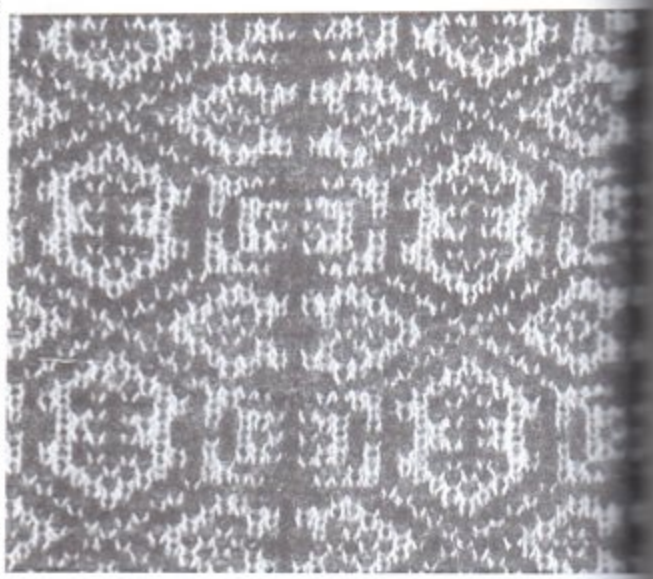
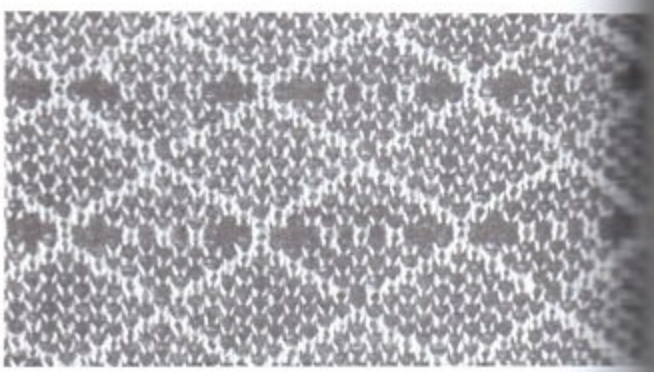
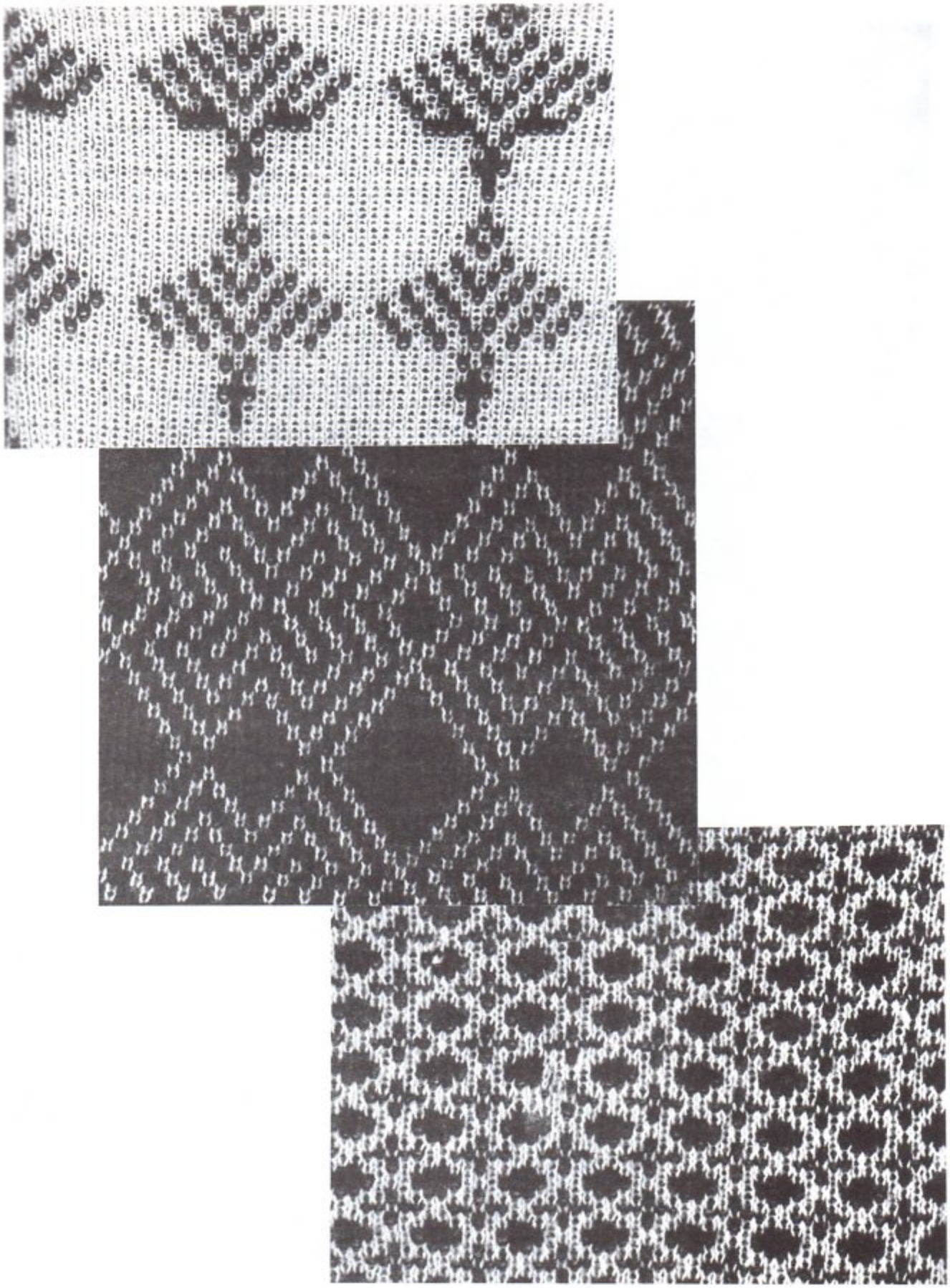
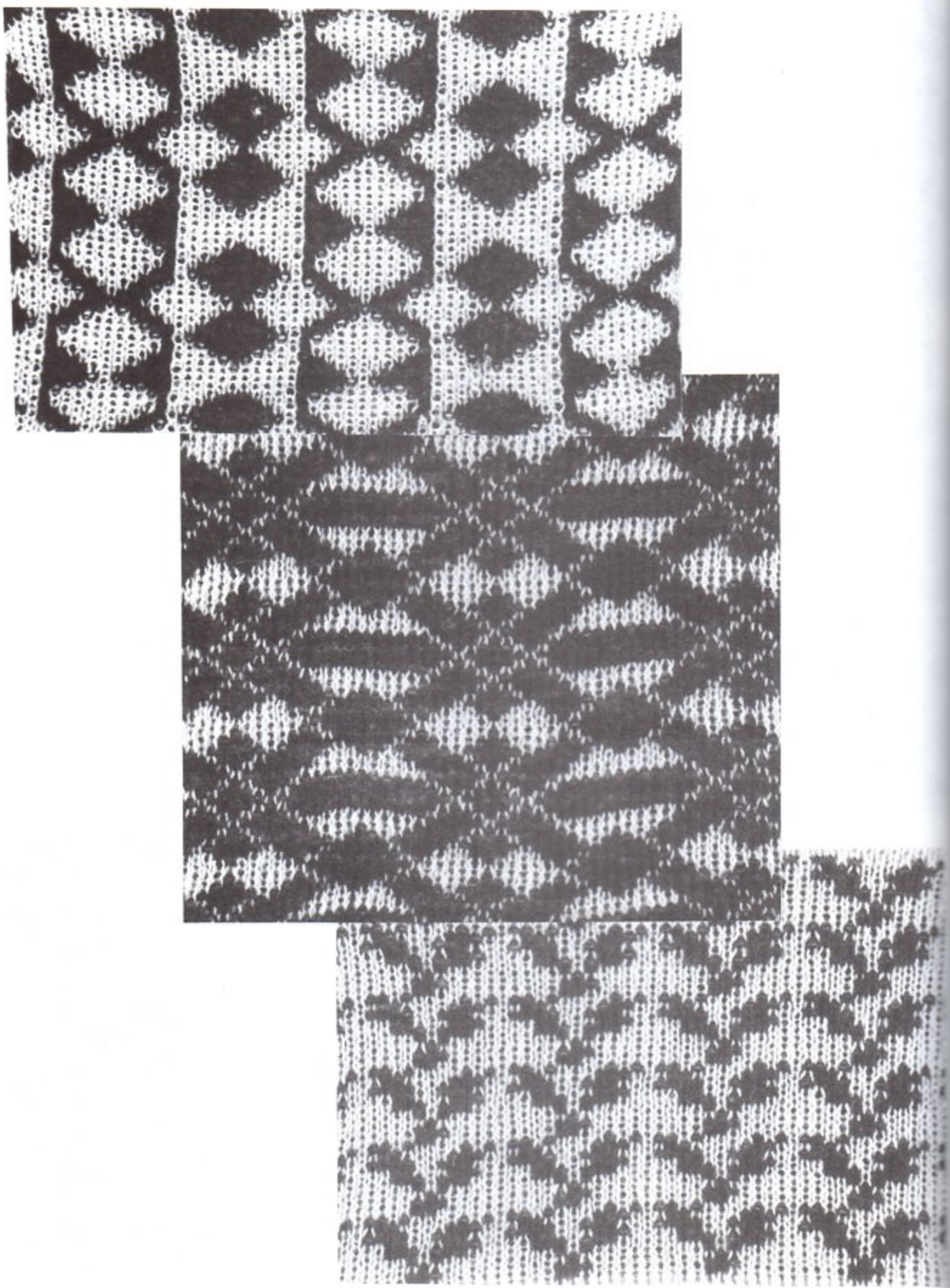


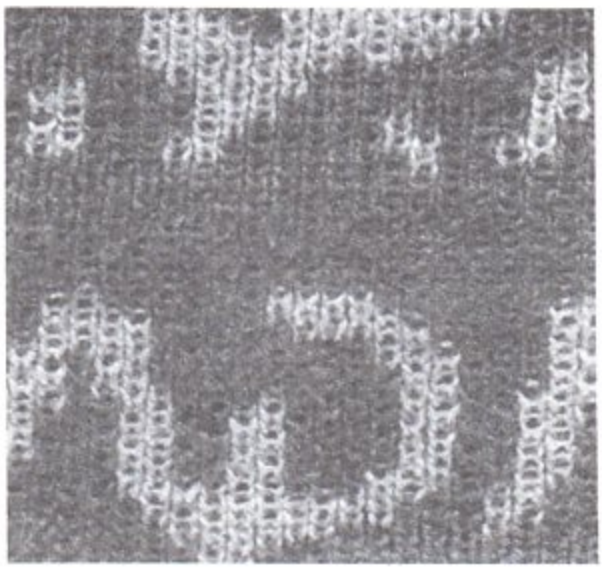








10311 BLUE & PINK SWEATER



Melinda Lodge.

60

48[56:63:71:79:86:94:102:109:117]cm bust.

4

58[66:73:82:89:96:104:112:119]cm.

ATKINSON'S 2 ply Acrylic. 1 Cone Royal Blue = MY. 1 Cone Hot Pink = Col 1.

80 sts = 33 cm, 80 Rs = 22 cm, measured over jacquard V fabric.

Jacquard V on "Decorative" setting using card given.

Page 2.

370 Grams Size 94 cm.

Welts & collar knitted with 1 end MY. Jacquard V as Diagrams MY in feed 1, Col 2 in 2CF. Copy design to full size onto Decorative sheet before starting to knit. Cursor centred at 1sr N left of 0. Scanner centred at 30.

A. CoCir 1X 1. K as chart.
B. Fill all empty Ns using purl loops from opp bed Ns. Set for jacquard V as Diagrams. Insert card to start mark. Press card advance knob down once. K in patt as chart.
C. Shape as chart. CoF.

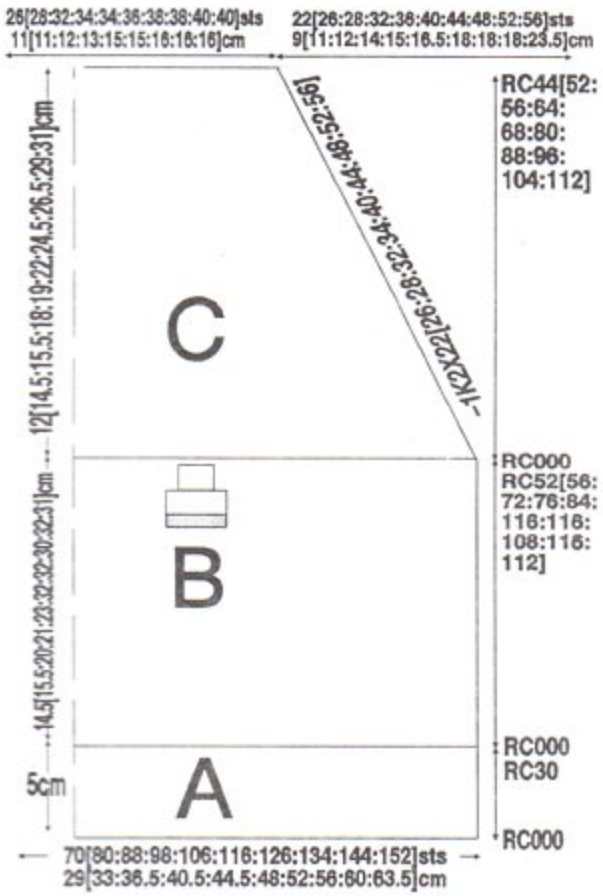
A. As BACK A.
B. As BACK B.
C. As BACK C.
D. Place all sts LT of centre both beds to HOLD using "Knit-back" method. (Electronne 9, Page 45). Work on RT side first. Mark card carrier on RT edge with ball point pen at this point. Cont in patt dec at RT edge & CoF/dec at centre as chart.
Return LT side Ns to pos 1. Return card to point marked, Press card advance knob down once. Knit LT side as RT, but reversing shapings.

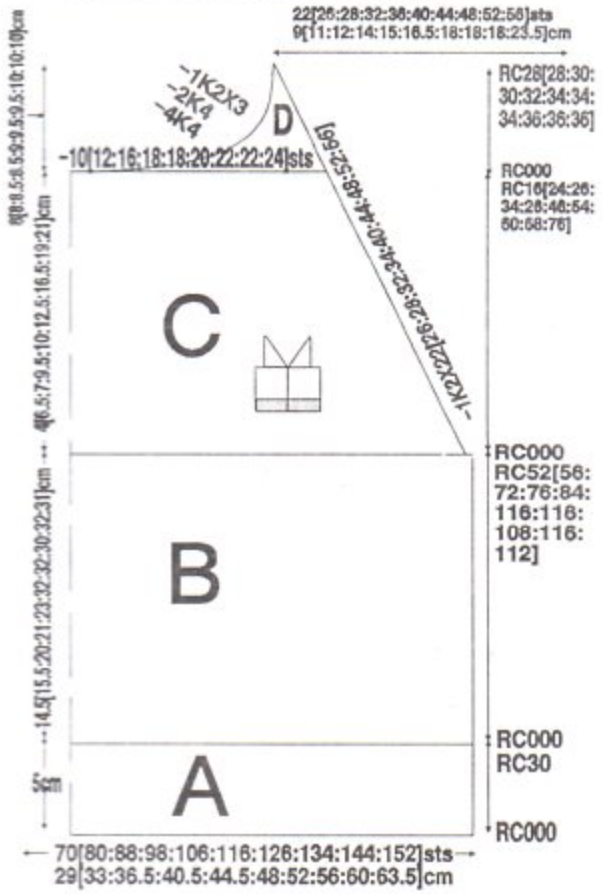
A. CoCir 1 X 1 MY. K as chart.
B. As BACK B. K and inc as chart.
C. Cont in patt, dec as chart. CoF.

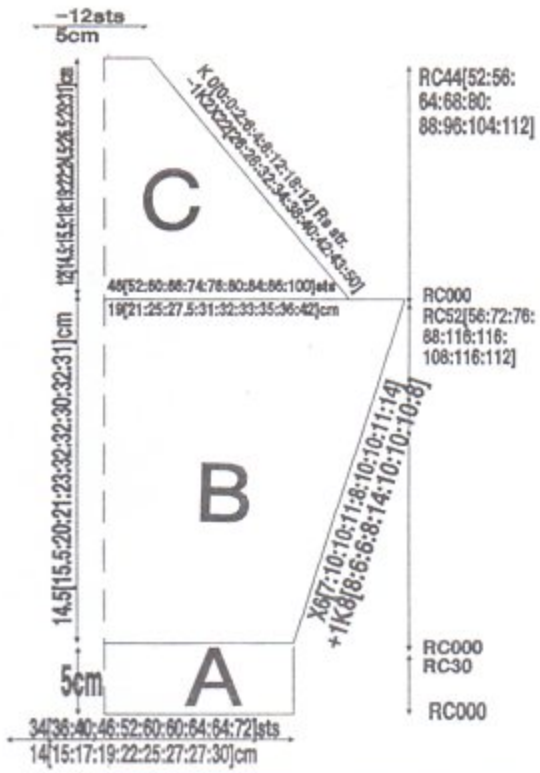
Join all raglan seams except back LT. With wrong side of fabric facing you, rehang neckline onto BB Ns. K 2 Rs stst MY TD 4/4.
Trans sts to 1 X 1 setting. TD 2.5/2.5 K 24[26:28:30:32:34:36:38:40] Rs. CoF.

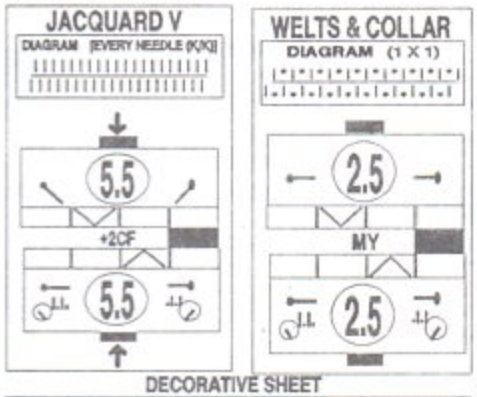
Lightly steam all parts to shape & size. Do not press. Join remaining raglan seam & collar seam. Fold collar in half to inside & slip st into position.
Join side and sleeve seams.

Page 55.

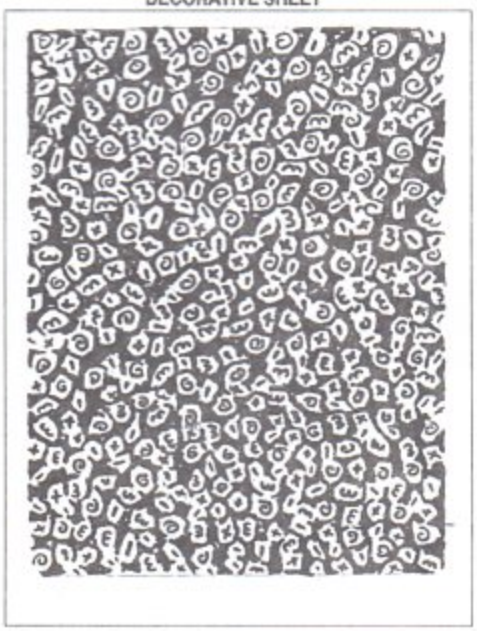








DECORATIVE SHEET



10308 WHITE TUBE EVENING TOP

STITCH PATTERN

Doris Nichols.

16, 60

86[90:94:98:102:106:110]cm bust.

4

96[100:104:108:112:116:120] cm.

Fine 2/30's type COTTON. Original yarn was from an exhibition. You may substitute any 2/30's providing tensions are matched.

80sts = 26.5 cm, 80 Rs = 19 cm.

Single bed tuck stitch from card(s) given.

Page 2.

90 Grams Size 92 cm.

Single bed tuck stitch pattern from card(s) on page 60.
2 ends of yarn taken together throughout.

A. CoCir 2 X 1. K as chart.
B. Set for stitch pattern as chart. Trans all sts to BB. K as chart.
C. Set for stst. K 10 Rs. Trans alt sts to adjacent Ns. Leave empty Ns in pos 1. K 10 Rs. Pick up 1st R stst ont Ns. CoF.

Repeat Back.

STRAPS

CoCir K/K 8 Ns both beds. Set for circular knitting. TD 4/4. K approx 250 Rs. CoF.

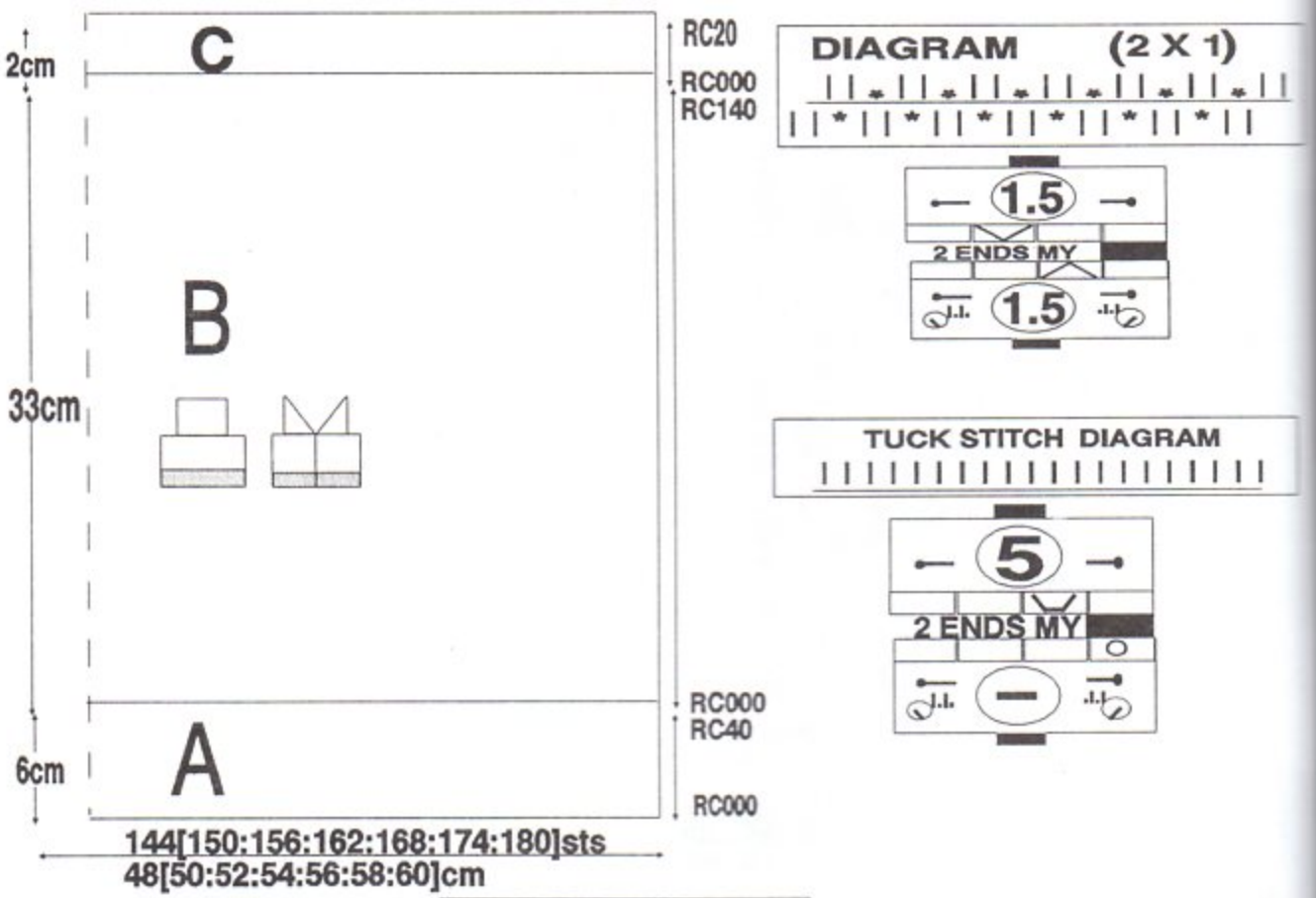
Steam back & front to size. Do not press. Cut strap section in half. Sew one end each half to front and 1 end each half to back, leaving approx 15 cm between the two at centres.

Have you heard that ELECTRONNE has a "sister"?

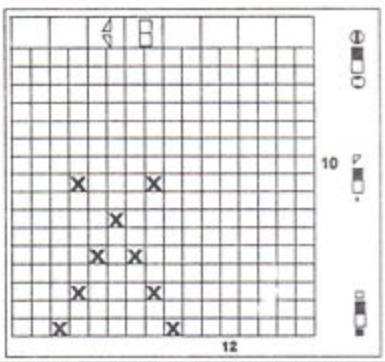
Many members of the Electronne Club and readers of the magazine have both the French SUPERBA System, (SINGER; WHITE; PHILDAR) and the Swiss MADAG, (PASSAP; PFAFF), knitting machines.
Both of them receive very little coverage in many "standard" knitting publications because they are "minority" machines. If having the best makes us "minority" machine owners, then we should all be proud to be a member of this minority.

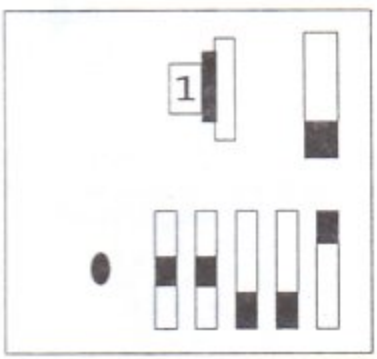
DUET Magazine
& Postal Machine Knitting Club

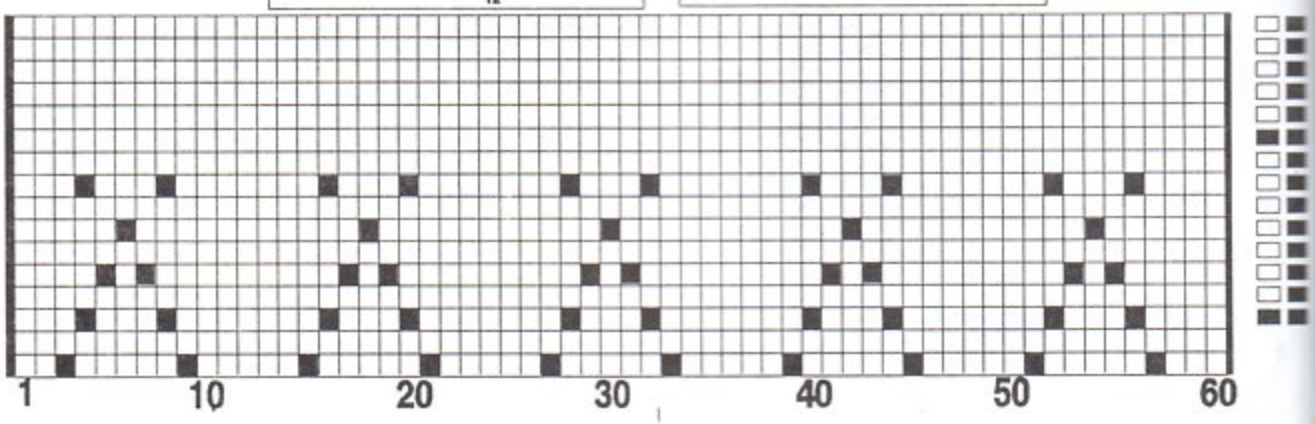
Is Electronne's sister club & magazine deals exclusively with Swiss System knitting machines, providing patterns, articles and backup. Details from the address on page 1of this magazine.


2cm
C
B
33cm
A
6cm
RC20
RC000
RC140
RC000
RC40
RC000
144[150:156:162:168:174:180]sts
48[50:52:54:56:58:60]cm
DIAGRAM (2 X 1)
1.5
2 ENDS MY
1.5
TUCK STITCH DIAGRAM
5
2 ENDS MY

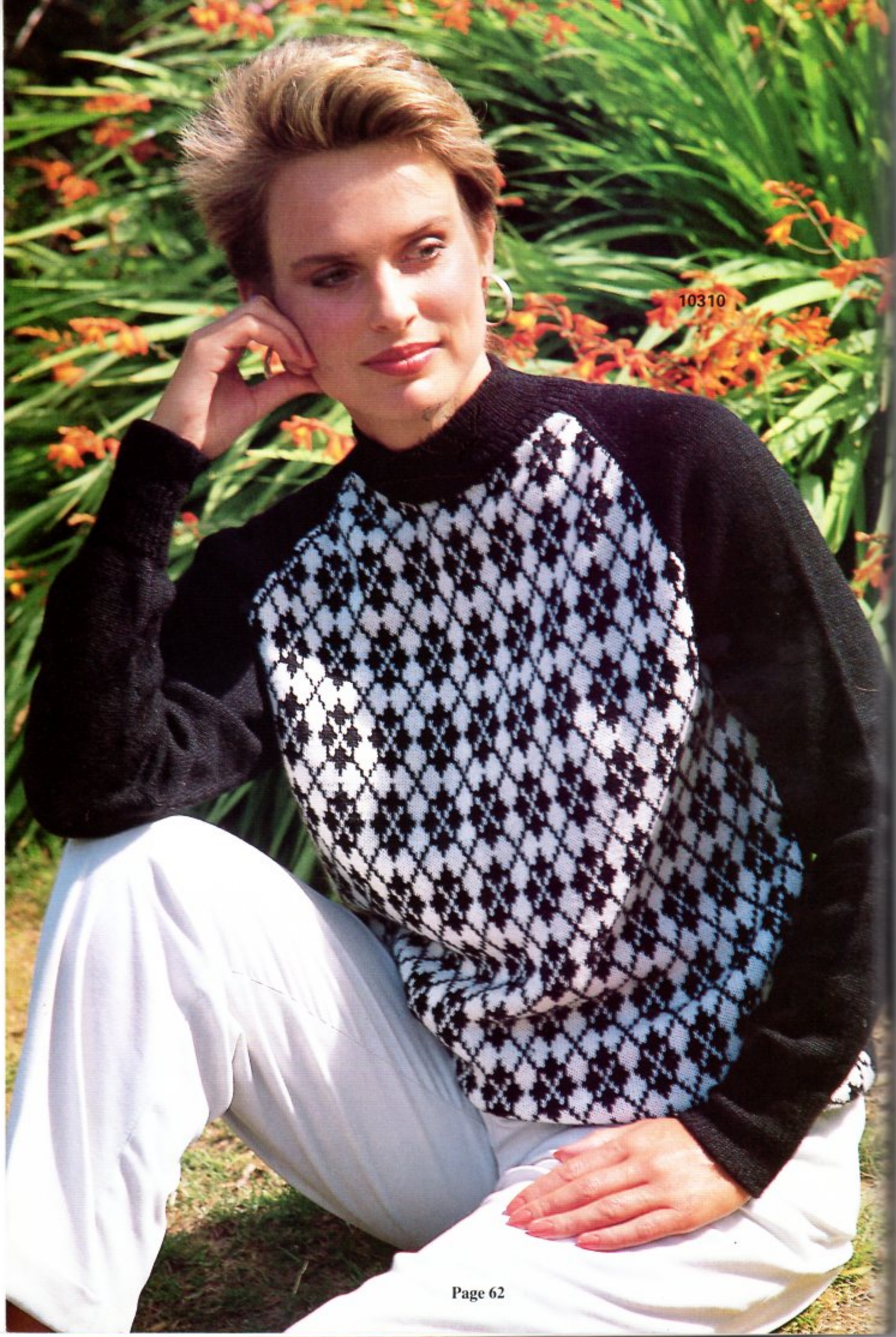
PICOT EDGE TRANSFER DIAGRAM
Trans sts to adjacent N. Leave empty Ns in pos 1.


10
12

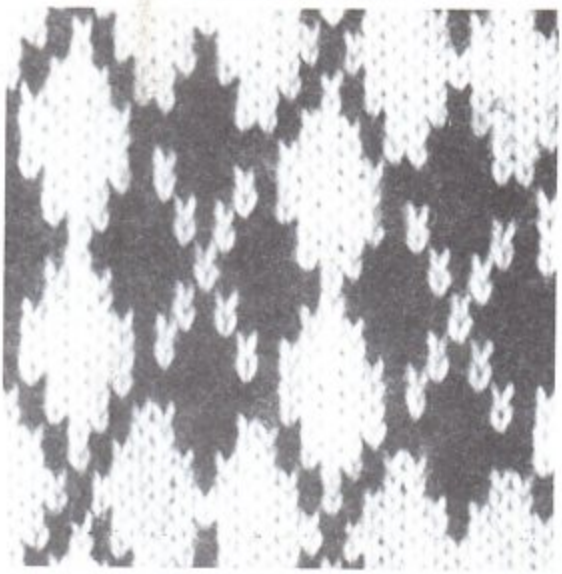

1


1
10
20
30
40
50
60

10308


10310

10310 FAIRISLE DIAMOND SWEATER



SINGLE BED FAIRISLE PATTERN

George le Warré

16, 60

71[79:86:94] cm chest/bust. Computer Programmes give 10 sizes.

4

81[89:96:104]cm

FORSELL "3 PLY" Pure New Wool. 1 X 400G Cone Shade 455 (Black) = MY, 1 X 400 G Cone Shade 490 (Snowhite) = Col 1. From T.Forsell & Son Ltd,South Wigston,Leicester.

80sts = 25 cm, 80 Rs = 22cm (FAIRISLE), 80 sts = 22cm, 80 Rs = 17cm (STOCKING STITCH) It is essential to knit 2 swatches.

Front single bed fairisle using card(s) given. Remainder af garment stocking stitch.

Page 2.

340 Grams Size 94 cm.

Front in single bed fairisle, back & sleeves in stocking stitch. You MUST make 2 swatches as the stitch pattern and different colour yarn will affect the tensions. See our 2 different swatch sizes. Welts & collar are knitted twice length and folded in half to form double welts on the machine

A. CoCir 1 X 1 MY. K as chart.
B. Trans all sts to BB. Rehang CoN row onto BB Ns making double 1 X 1 welt. *K in stst as chart.
C. Dec and K as chart. CoF.

A. As Back A.
B. As Back B to *. Set carr & box for patt as Diags. K in patt Col 2 in 2CF.
C. Dec & K as chart, in patt.
D. Trans all sts LT of centre to FB for holding.

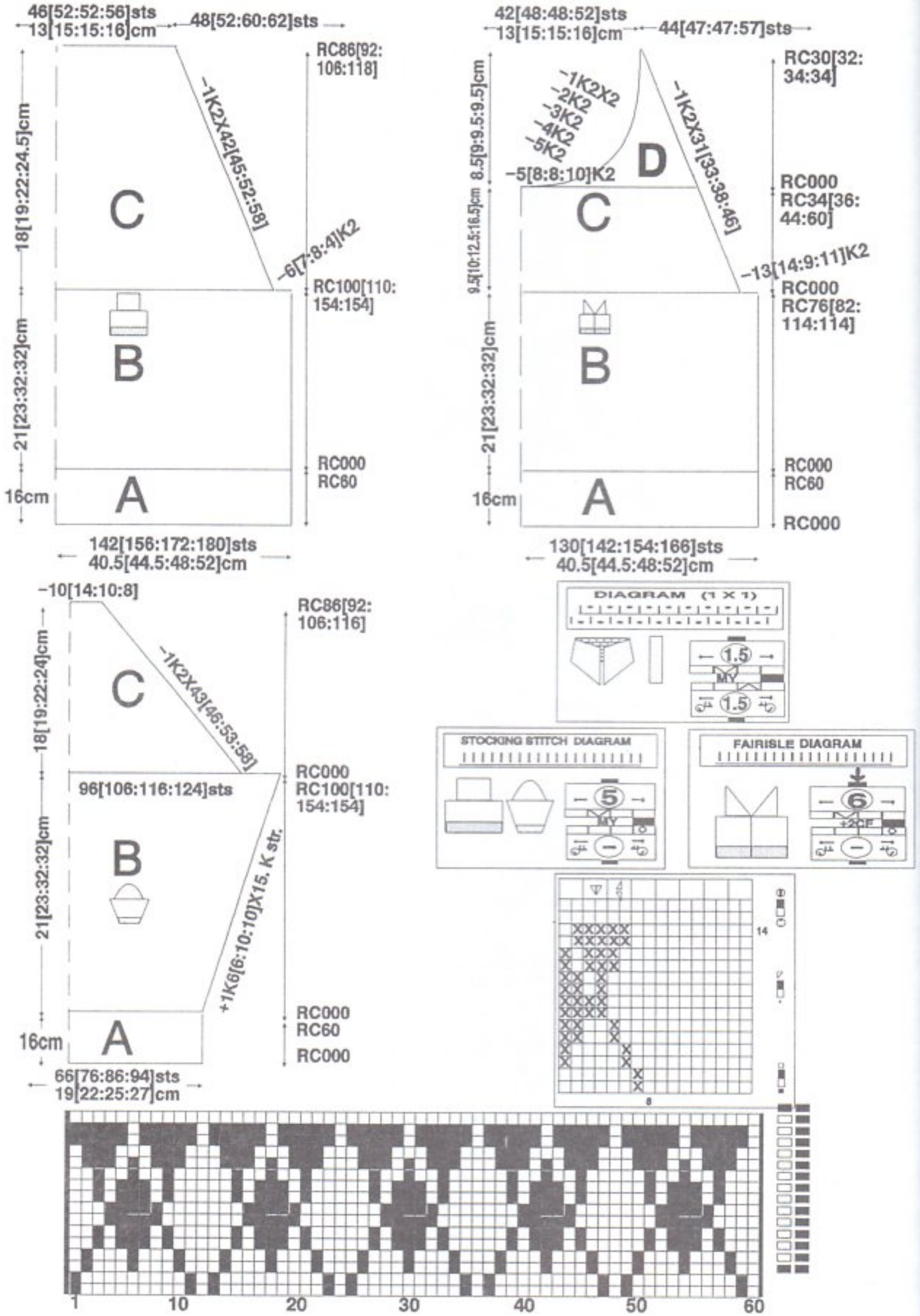
Work on RT side first. Note patt R number. Dec & K neck & raglan shapings as chart. Trans sts at LT to BB. Return card to noted number. Dec & K as chart reversing shapings.

A. CoCir as Back A. K as chart.
B. K & inc as chart.
C. K & dec as chart. CoF.

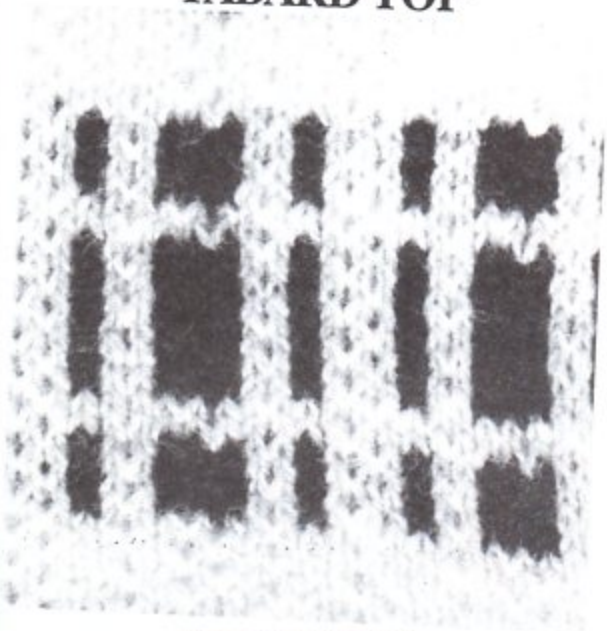
Join all raglan seams except back left. Rehang neckline sts onto BB Ns. TD 4 K 2 Rs stst. Trans sts to 1 X 1. TD 1.5/1.5 K 60 Rs. Trans all sts to BB. Pick up & rehang 1st R sts onto Ns CoF.

Join remaining raglan seam & collar seam. Steam press all parts except welts & collar. Sew side and sleeve seams.

Page 55. Computer Programmes given in sizes 48 to 117 cm chest/bust.


46[52:52:56]sts
13[15:15:16]cm
48[52:60:62]sts
RC86[92:106:118]
18[19:22:24.5]cm
-1K2X42[45:52:58]
C
-6[7:8:4]K2
RC100[110:154:154]
21[23:32:32]cm
B
RC000
RC60
16cm
A
142[156:172:180]sts
40.5[44.5:48:52]cm
42[48:48:52]sts
13[15:15:16]cm
44[47:47:57]sts
RC30[32:34:34]
-1K2X2
-2K2
-3K2
-4K2
-5K2
-1K2X31[33:38:46]
9.5[10:12.5:16.5]cm
8.5[9:9.5:9.5]cm
D
-5[8:8:10]K2
RC000
RC34[36:44:60]
-13[14:9:11]K2
RC000
RC76[82:114:114]
RC000
RC60
RC000
130[142:154:166]sts
40.5[44.5:48:52]cm
-10[14:10:8]
RC86[92:106:116]
-1K2X43[46:53:58]
96[106:116:124]sts
RC000
RC100[110:154:154]
+1K6[6:10:10]X15. K str.
RC000
RC60
RC000
66[76:86:94]sts
19[22:25:27]cm
DIAGRAM (1 X 1)
STOCKING STITCH DIAGRAM
FAIRISLE DIAGRAM
1
10
20
30
40
50
60

10304 BLACK & WHITE TABARD TOP



STITCH PATTERN

George le Warré

16, 60

86[94:102:109] cm bust chest. (10 pattern sizes given in Computer Programmes).

4

96[104:112:119] cm.

DESIGNER YARNS 2 ply Merino/Lambswool. 2/16's. 1 500 G Cone ARAN = MY. 1 500 G Cone BLACK = Col 1, from, Designer Yarns, PO Box 18, Longcroft, Keighley, BD21 5AU.

80 sts = 31 cm, 80 Rs = 19 cm, measurd over Norwegian Jacquard.

Norwegian Jacquard with card(s) given.

Page 2.

225 Grams Size 86 cm.

This is an easy to knit introductory garment to get knitters used to this interesting technique. Decs are worked on both beds. Only count BB Ns, FB Ns are dec accordingly. THERE MUST BE AN EVEN NUMBER OF Ns ON FB AT ALL TIMES.

The neckline is cut'n'sew on charts. Computer Programmes give shaping. The garment should be washed after knitting to bring out the full softness of this beautiful yarn. Remember to wash your swatch before measuring too!

A. CoCir K/K with MY. K as chart.
B. Set carr and box for Norwegian jacquard as Diags, but K in MY throughout. Do not change colour. K as chart.
C. K and dec both beds as chart.
D CoF at shoulders as charts.

A. K as Back A.
B. K as Back B, but with 2 Rs MY and 2 Rs Col 1 throughout.
C. As Back C.
D. As Back D.

None.

ARMBANDS

CoCir 20 Ns K/K. TD 2/2 K approx 250 Rs. Change to WY K 20 Rs, release. Repeat for 2nd band.

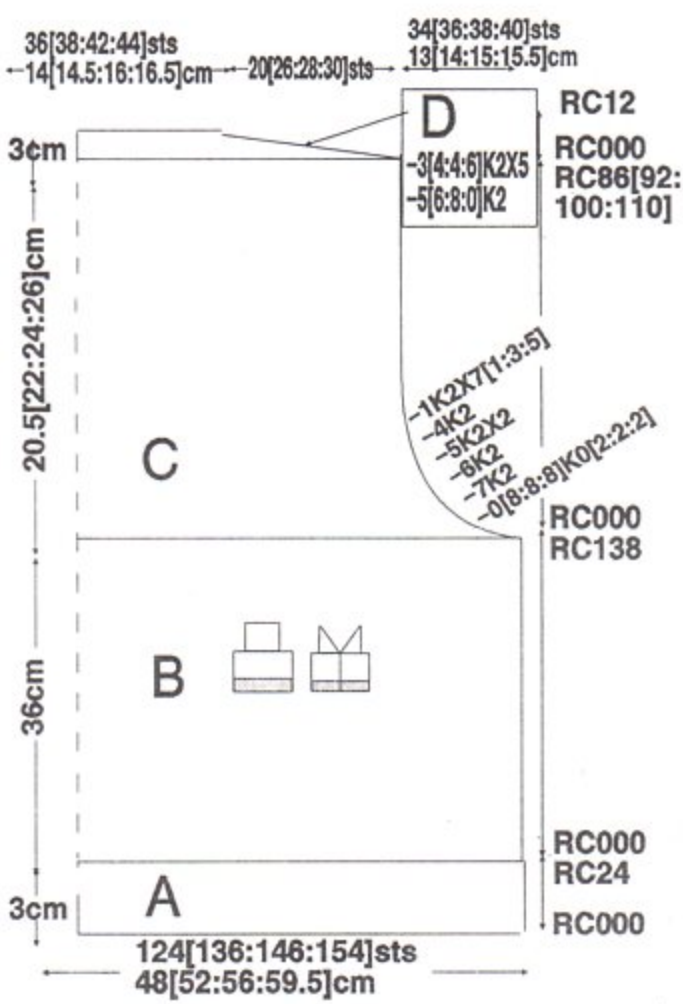
COLLAR

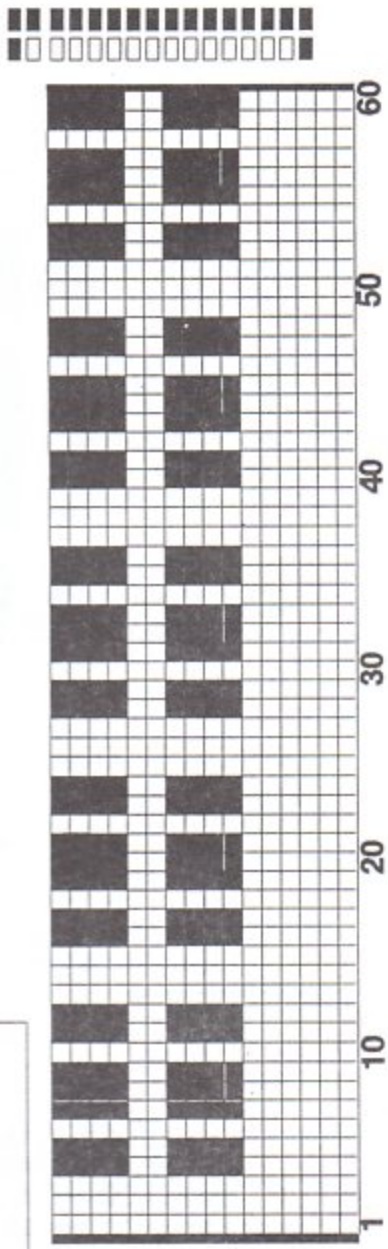
CoCir 20 Ns K/K. TD 2/2 K approx 350 Rs. Change to WY K 20 Rs. Release.

Wash all garment parts. Make cut'n'sew neck opening to point of decreasing from shoulder shaping on front. Join shoulder seams.

Sew on collar backstitching edge to outside of garment, making overlap at point of V. Unravel excess & latch tool CoF. Fold collar in half to inside, slip stitch down enclosing cut edges of neckline. Sew on armbands in the same way, starting at lower end and then folding to inside. Join side seams.
Give final steam pressing.

Page 56.


36[38:42:44]sts
14[14.5:16:16.5]cm
20[26:28:30]sts
34[36:38:40]sts
13[14:15:15.5]cm
D
RC12
RC000
RC86[92:100:110]
-3[4:4:6]K2X5
-5[6:8:0]K2
3cm
20.5[22:24:26]cm
C
-1K2X7[1:3:5]
-4K2
-5K2X2
-6K2
-7K2
-0[8:8:8]K0[2:2:2]
RC000
RC138
B
36cm
RC000
RC24
3cm
A
RC000
124[136:146:154]sts
48[52:56:59.5]cm


60
50
40
30
20
10
1

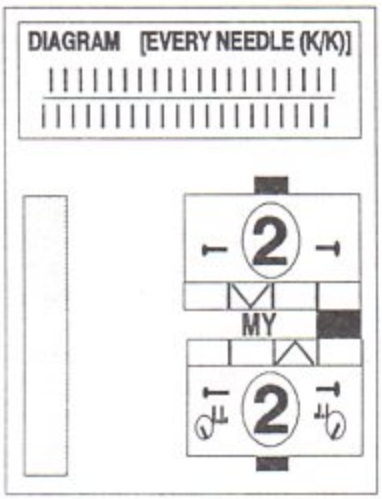


DIAGRAM [EVERY NEEDLE (K/K)]
2
MY
2

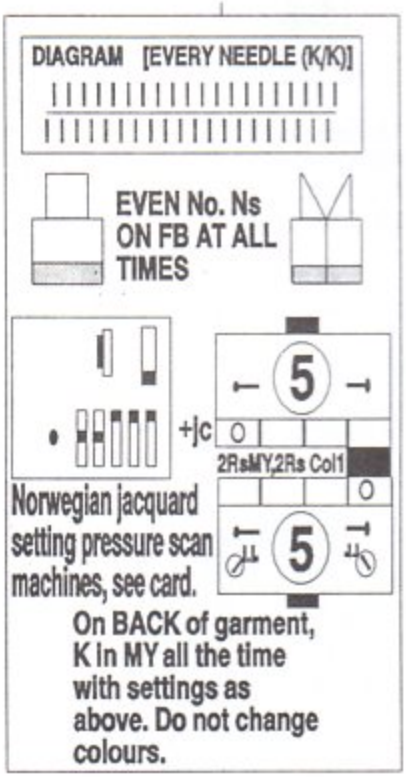
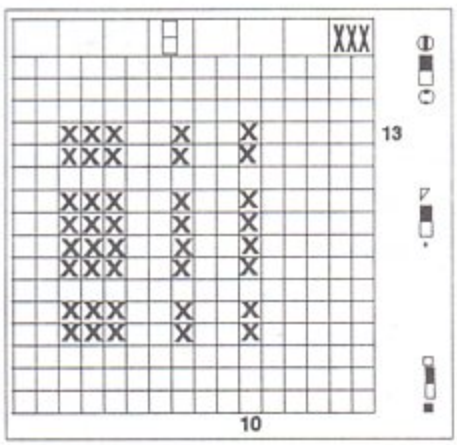


DIAGRAM [EVERY NEEDLE (K/K)]
EVEN No. Ns ON FB AT ALL TIMES
+]c
5
2RsMY,2Rs Col1
5
Norwegian jacquard setting pressure scan machines, see card.
On BACK of garment, K in MY all the time with settings as above. Do not change colours.


XXX
13
10

10311

10310
10304